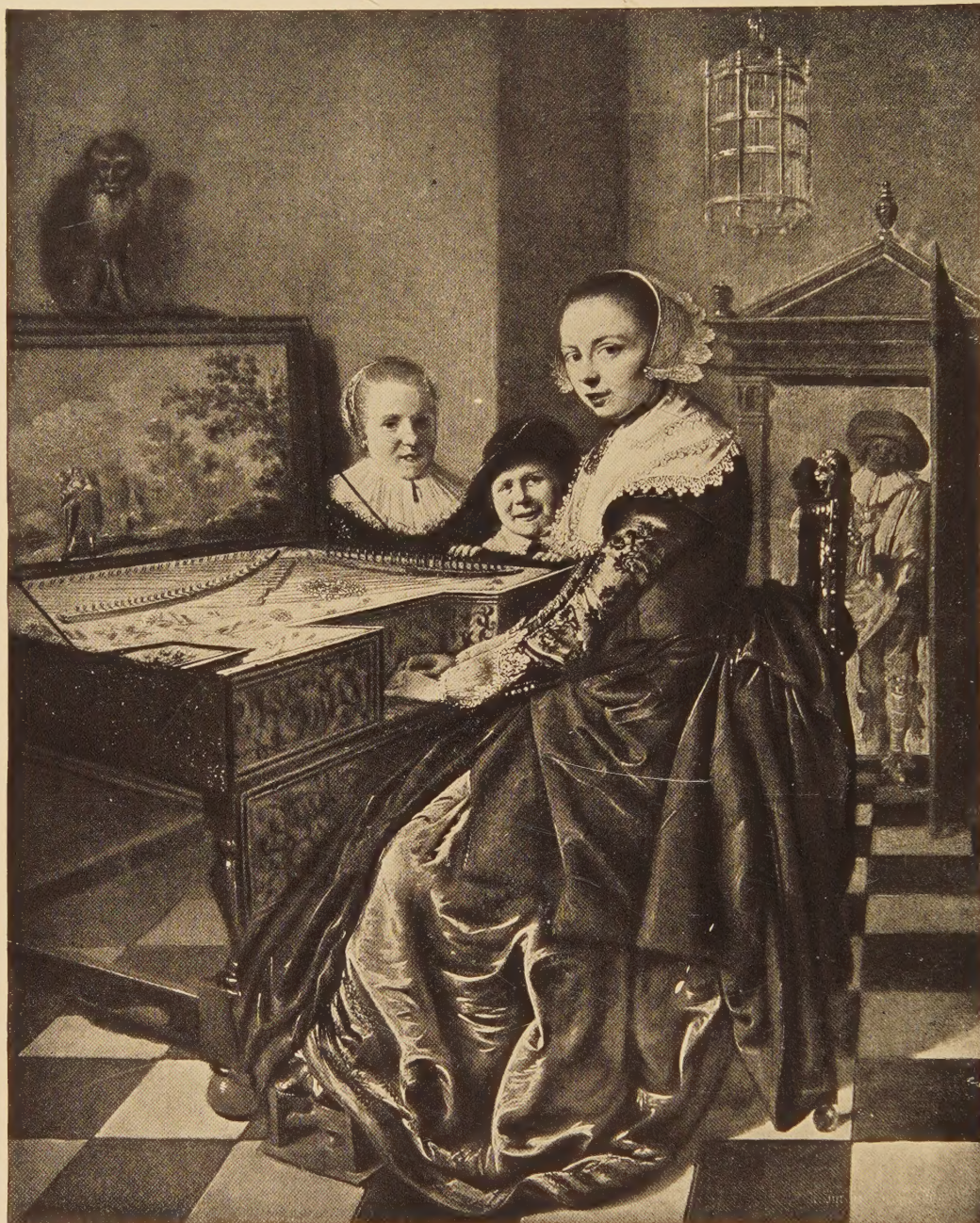


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## MUSIC LITERATURE

VOLUME III

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### THE PIANIST'S GUIDE

The World's One Hundred Greatest Compositions for the Piano—  
Famous Pianists of the Past and Present—The Leading  
Methods of Piano Playing—Interpretation—Phrasing—  
Hints to Students—Outlines of Musical Theory—  
The Development of the Orchestra

---

*Containing Chapters by*

W. MacDONALD SMITH  
HUGO RIEMANN

XAVER SCHARWENKA  
WILLIAM H. SHERWOOD

JOSEF HOFMANN  
CLARENCE LUCAS

and others

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## PUBLISHERS' FOREWORD



It seems only a few years ago that the popular idea of standards in music education might be summed up in the word "method," each so-called "method" supposed to possess some mysterious potency for the achieving of phenomenal progress. Just as in the acquirement of knowledge in other departments of learning it eventually has been realized that "there is no royal road to success," so in recent years it has been established in the realm of music education that no longer in "method" but in "methods" is there found the key to genuine accomplishment. In other words, the successful teacher is the one who draws upon many sources for the particular remedy required in each individual case, and only through a thorough comprehension of basic principles, both within and without the realm of music, can such a teacher hope to choose those tactics best calculated to achieve the desired results in each separate instance.

It would be impossible in the space of one volume to sum up all of the various departments and sources of knowledge requisite to the well-equipped musician. However, it has been the endeavor of the editors to make of "The Pianist's Guide" an invaluable aid to this end. Even though it may not carry to completion the different subjects which it essays to treat, it is perhaps possible therein to open up added fields of thought and create interest in new paths of investigation, such as will lead the studious reader to further research in various important directions.

Where there exist marked divergencies of opinion between acknowledged experts in the realm of technical procedure, it is evident that a considerable latitude of treatment is permissible, even in the judgment of the rank and file of teachers. Thus a portion of this volume has been devoted to a study of the methods of many of these exponents of special systems, enabling the reader to choose from all according to his own special requirements.

The necessity for a broader equipment on the part of the piano teacher reaching far beyond his specialized realm into the realm of the orchestra, the chamber music literature, and to other fields covered by the available bibliography of music literature, cannot be too strongly urged upon every student of the piano, with the assurance that this will not only result in the making of a better pianist and a better musician, but also a stronger force for musical culture in the community within which these talents are given outlet.

THE PUBLISHERS.







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# THE WORLD'S ONE HUNDRED GREATEST COMPOSITIONS FOR THE PIANO

## COMMITTEE OF SELECTION

ARTHUR FOOTE, veteran American composer and organist.

FANNIE BLOOMFIELD-ZEISLER, American pianist.

NICHOLAS DEVORE, president of the National Academy of Music.

BERNARD BOEKELMAN, musical pedagogue.

CHARLES DENNÉE, of the New England Conservatory of Music.

AUGUST FRAEMCKE, director of the New York College of Music.

FANNY MORRIS SMITH, teacher and author.



N attempting to present to the musical public for the first time an authoritative list of one hundred of the world's greatest piano pieces, in harmony with the general plan outlined in Vol. VII of MODERN MUSIC AND MUSICIANS FOR VOCALISTS, which contains a similar list of the one hundred greatest songs, the editors of this edition of MODERN MUSIC AND MUSICIANS were confronted with many problems of exceeding difficulty. Not only is the literature for the piano larger and seemingly more varied, but the divergencies of opinion between musicians, both theorists and pianists, have proven to be so great, and are based upon so many different points of view, that it required no little hardihood to adhere persistently to the plan of procedure originally outlined.

The principle of confining the representation of any one composer to a maximum of six selections was of necessity early abandoned, especially in the case of Chopin, Schumann and Liszt, the three pianistic giants of the Romantic period. It was also evident at an early stage that the final result, on the basis of the number of votes cast, would hardly be to the liking of any one member of the very committee which was responsible for the selections. In this, however, there is a strong element of strength in favor of the present list and the manner in which it has been prepared.

Divergencies of opinion usually emanate from differences in individual viewpoint, and from the beginning the idea has been, not to give to the world a list of what in the opinion of any one individual are the hundred greatest piano pieces of the ages, but to attempt to supply, for the guidance of the great musical public to which a work of this character should appeal, a list of pieces which would incorporate a *consensus* of opinion as tabulated from reports we have secured at great effort from a number of the leading authorities in various departments of musical activity.



As representative of the various methods of selection employed by the different members of the committee, there are presented original statements from a number of them. Perhaps the most noteworthy of these, as to both breadth and comprehensiveness, is that by Arthur Foote, in which he outlines "The Important Factors in Piano Music," as follows:

There are several constituent qualities, some of which must be present in any great piano composition, nay, even in a lesser degree in pieces that are simply ephemeral. They may be indicated as follows: (1) originality; (2) nobility of musical thought; (3) a certain amount of contrapuntal (or voice part) writing; (4) poetic feeling (imagination); (5) external charm, either melodic or harmonic; (6) technical practicability. It is needless to remark that the last two are of lesser consequence than the others.

The great mass of pieces that are popular, having their little day, will, as a rule, be found to possess the qualities of 5 and 6; for, in fact, to become popular they must be both quickly liked, perhaps indeed as speedily forgotten, and playable. Sometimes, also, we find the higher attributes of 3 or 4—as in the *Fileuse* and *Märchen* of Raff, the *Venitienne* of Godard, the *Intermezzo* (op. 8) of Schütt. In the lighter pieces by Tschaikowsky, such as the *Barcarolle* in G minor, their contrapuntal side does much toward giving them a more lasting interest.

Coming to the greater piano music, everyone will agree that the music of Bach is conspicuous for originality, elevated thought, masterful counterpoint and playability, with generally an absence of charm of the superficial sort,—although players are coming to recognize that poetic, sensitive musical feeling is more of a factor than used to be considered the case. In the less important sonatas of Beethoven, we see the first, second and third qualities mentioned, and the main reason why these sonatas are less important than the greater ones, as op. 31, No. 2; op. 57; op. 111, is in the fact that the latter also possesses in a higher degree the fourth quality. Mendelssohn, as much underrated to-day as he was once overpraised, is conspicuous for qualities 3, 5 and 6. In considering the matter of originality we must remember his period; and surely the creator of the Scherzi and of the "Songs Without Words" was a composer both original and poetic. The world is indeed unjust to Mendelssohn nowadays. Weber is another whose originality is now forgotten;—witness the "Invitation to the Dance" and the A flat Sonata.

In Liszt, 4, 5 and 6 are noticeable qualities, while there is abundant originality,—albeit, its presence is to some obscured by mannerisms, especially by those of an harmonic nature.

In the smaller pieces of Schumann and Grieg one is instantly struck by their originality and poetic feeling, while in the Schumann Fantasie, for example, we find every property that goes into the making of the greatest of works. Brahms, we may believe, was not greatly occupied with superficial charm or playability, but he stands out above anyone since Schumann by his possession of all of the other qualities named.

Chopin, the only composer of his time whose works have steadily risen higher and higher in public estimation, to-day occupies a more elevated position than would have seemed possible fifty years ago. In him there are always originality, refined musical thought, poetry, charm, and perfect playability. It is true that a large portion of his pieces are in the simple form of melody with accompaniment, his wonderful inventions in breaking up a chordal accompaniment forming one of his precious gifts to music, but in some of his finest works we also find the contrapuntal side well marked.

Debussy, to-day the strongest factor in piano writing and playing, is noteworthy for qualities 1, 4, 5 and 6, while his harmonic innovations cannot fail to have some permanent effect, although no one should be so rash as to estimate its extent.

One could go much further in a discussion such as this, but the result would only be to find that all of the truly great piano compositions, such as the Bach Chromatic Fantasia, the Mozart D minor Concerto, many of the Beethoven Sonatas, the Fantasies of Schubert and Schumann, the Chopin Scherzi, Polonaises, etc., the Mendelssohn "Variations sérieuses," the Liszt Sonata, the Grieg Ballade, the Tschaikowsky Concerto in B flat minor, the Brahms Sonatas, Rhapsodies and Intermezzi, are invariably characterized by the possession of those qualities designated as 1, 2, 3 and 4, becoming all the better when qualities 5 and 6 are also present.

A somewhat different classification of the requisite merits of a piano composition is given by Mr. Charles Dennée, who lays even less stress upon the purely technical and "practical" elements. His brief summing up of the question follows:

A composition to contain the elements of greatness and lasting worth must embody the following qualities: First, inspiration, spontaneity and originality; second, scholarly treatment; third, an appeal to the heart or the intellect, or both.

Technical difficulties or virtuosic, bombastic style do not usually make a great composition. The works of Bach, Beethoven, Schumann and others of the Master Composers contain qualities of musical worth and nobility of purpose and expression that have caused them to live through the years of transition in which modern ideas and development in composition have failed to dim their greatness, and they will continue to live long after the pretentious efforts of many of the Modern Composers have been forgotten. Neither do length and largeness of style always tend to make a composition great. Many of the smaller compositions have the attribute of greatness and will always hold the respect and admiration of all true musicians.

A marked contrast is shown in the two ensuing statements from the associate editors of the first edition of the Century Library of Music. The "workability" of the thematic material and the perfection of form evidenced



in its development, predominate in the ideal by which Bernard Boekelman measures a "masterpiece." To quote his own words:

A masterpiece is a composition which is created, not made; and of which no note may be altered without injuring the perfect whole.

The first requirement of an art-work is an expressive melodic subject of purity and originality. As the florist looks for the best seeds in order to insure, from the beginning, healthy plants, so the composer gives his first attention to the creation of proper themes (subjects) for a musical composition. These melodies, once obtained by inspiration, may be remodeled, altered and embellished; too much care, therefore, cannot be bestowed, from the inception to the completion of the organic whole.

A form, elastic, beautiful and well balanced, greatly facilitates the scientific development of the themes in respect to melody, harmony and rhythm.

When an art-work is thus a living growth it is said to be sincere in that it is not artificial; and sincerity is the first requirement of all great art.

In the selection of music, after examining the principal material, one next observes with what skill the composer has used his resources. A composition should manifest no constraint; it should flow naturally as if it had grown spontaneously. "Every detail should bear relation to the original design."

Analysis of the form selected, will exhibit the composer's ability and learning. How are the variations of the theme (or themes) made? Are the contrasts between the several different themes well balanced? Do they give expressiveness to the music? Has use been made of characteristic rhythms, modulation, tonality, of new figures introduced in the accompaniment and perhaps afterward independently?—dramatic effects?—varying devices of counterpoint? All of these things belong to the science of writing music.

The variation form (theme with variations)—for example, Beethoven's 32 Variations, or Mendelssohn's "Variations sérieuses"—shows the resources of inspiration, and how infinitely an original idea in the hands of genius can be changed, embellished and disguised. There is a tendency to neglect the variation form; but as long as music can give expression to

feeling where words fail, this form will remain the composer's first and last choice for the creation of great music works.

On the other hand, what has been called "the heaven-endowed gift of melody" is, in the opinion of Fanny Morris Smith, one of the factors which cannot be lacking in a musical composition which aspires to immortality. Presenting it in her own words, we have the following:

The part of a musical composition that determines its claim to immortality is its melody. Good melodies go down the ages, even if they are stolen and reset by every generation. They die only with the civilization that has produced them. But melodies are not compositions,—they are material out of which compositions are made.

Given a good melody, something else is needed to make a great work. The composer must use his material to express adequately some human emotion, or sequence of emotions. Music must excite feeling; it must develop its play of emotions in a logical sequence, exactly like a poem, a novel, or a drama. Lastly, this expression must be in terms of beauty. Beauty of tone, beauty of rhythm, beauty of harmony, beauty of construction, these four are the elements of all great music, and they are to be found in every composition included in this work.

In making my selections I have tried to include as wide a range of temperament, mood and emotion as possible; I have given preference to works that are preëminent for melodic beauty and I have sought to choose those that offer the greatest charm of harmony, and the keenest interest in musical construction.

For ease in making comparisons, and for the sake of permanently recording the results of the labors of the Editorial Committee in this connection, there is here inserted the complete list of one hundred greatest piano compositions as finally decided upon.

## THE WORLD'S ONE HUNDRED GREATEST COMPOSITIONS FOR THE PIANO

- |                   |   |                     |  |
|-------------------|---|---------------------|--|
| <b>BACH</b>       | Chromatic Fantasia and Fugue<br>Italian Concerto  | <b>CHOPIN</b>       | Berceuse, Op. 57<br>Etude, Op. 10, No. 3, E Major<br>Etude, Op. 10, No. 5, G-flat<br>Etude, Op. 10, No. 12, C Minor<br>Etude, Op. 25, No. 1, A-flat<br>Etude, Op. 25, No. 9, G-flat<br>Etude, Op. 25, No. 12, C Minor<br>Nocturne, Op. 15, No. 2, F-sharp Major<br>Nocturne, Op. 27, No. 2, D-flat<br>Nocturne, Op. 37, No. 2, G Major<br>Nocturne, Op. 48, No. 1, C Minor<br>Polonaise, Op. 40, No. 2, C Minor<br>Polonaise, Op. 53, A-flat<br>Prelude, Op. 28, No. 15, D-flat<br>Scherzo, Op. 20, B Minor<br>Scherzo, Op. 31, B-flat Minor<br>Sonata, Op. 35, B-flat<br>Waltz, Op. 34, No. 1, A-flat<br>Waltz, Op. 42, A-flat<br>Waltz, Op. 64, No. 2, C-sharp Minor |
| <b>BACH-LISZT</b> | Fantasia and Fugue, G Minor<br>Prelude and Fugue, A Minor   | <b>FRANCK</b>       | Prelude, Choral and Fugue  |
| <b>BEETHOVEN</b>  | Sonata appassionata, Op. 57, F Minor<br>Sonata Pathétique, Op. 13<br>Sonata quasi una fantasia ("Moonlight") Op. 27, No. 2<br>Sonata, Op. 31, No. 2, D Minor<br>Sonata, Op. 31, No. 3, E-flat<br>Sonata, Op. 53, C Major<br>Sonata, Op. 110, A-flat Major | <b>GLUCK-BRAHMS</b> | Gavotte, from "Iphigenie in Aulis"   |
| <b>BRAHMS</b>     | Capriccio, Op. 76, No. 2, B Minor<br>Rhapsodie, Op. 79, No. 1, B Minor<br>Rhapsodie, Op. 79, No. 2, G Minor   |                     |  |
| <b>CHAMINADE</b>  | En Automne, Etude de Concert  |                     |  |
| <b>CHOPIN</b>     | Ballade, Op. 23, G Minor<br>Ballade, Op. 47, A-flat Major   |                     |  |



- GRIEG  
Peer Gynt Suite, Op. 46  
a. Morning  
b. Ase's Death  
c. Anitra's Dance  
d. In the Hall of the Mountain King  
Sonata, Op. 7, E Minor  
To Spring, Op. 43, No. 6
- HANDEL  
Suite, D Minor  
Variations, E Major; "The Harmonious Blacksmith"
- HAYDN  
Andante with Variations, F Minor
- HENSELT  
If I Were a Bird ("Si oiseau j'étais"), Etude, Op. 2, No. 6
- LISZT  
Au bord d'une source  
Etude, D-flat Major ("Un Sospiro")  
Gnomensreigen  
Hungarian Rhapsody, No. 2  
Hungarian Rhapsody, No. 12  
Liebestraum, No. 3  
Polonaise, E Major  
Waldesrauschen
- MACDOWELL  
Scotch Poem
- MENDELSSOHN  
Prelude and Fugue, E Minor  
Rondo Capriccioso, Op. 14  
Spring Song (Song Without Words), Op. 62, No. 6  
Spinning Song (Song Without Words), Op. 67, No. 4  
Variations sérieuses, Op. 54
- MOSZKOWSKI  
Serenata, Op. 15, No. 1
- MOZART  
Fantasia in C Minor, No. 2
- PADEREWSKI  
Minuet, Op. 14, No. 1  
Theme and Variations, B-flat Major
- PAGANINI-LISZT  
La Campanella
- RACHMANINOFF  
Prelude, Op. 3, No. 2, C-sharp Minor
- RAFF  
La Fileuse
- RUBINSTEIN  
Barcarolle, A Minor  
Barcarolle, No. 4, G Major  
Etude, Op. 23, No. 2  
Kamennoi-Ostrow, Op. 10, No. 22
- SAINT-SAËNS  
Romance sans Paroles
- SCARLATTI  
Capriccio, E Major  
Sonata, A Major
- SCHARWENKA  
Polish Dance, Op. 3, No. 1
- SCHUBERT  
Impromptu, Op. 90, No. 4, A-flat Major  
Impromptu, Op. 142, No. 3, B-flat  
Moment Musical, Op. 94, No. 3, F Minor
- SCHUBERT-LISZT  
Hark! Hark! the Lark!  
The Erl King
- SCHUBERT-TAUSIG  
Marche Militaire
- SCHUMANN  
Aufschwung (Soaring) Op. 12, No. 2  
Carnaval, Op. 9  
Etudes Symphoniques, Op. 13  
Fantasie, Op. 17, C Major  
Kreisleriana, Op. 16  
Nocturne (Nachtstück) Op. 23, No. 4  
Romance, Op. 28, No. 2, F-sharp  
Toccata, Op. 7  
Träumerei  
Vogel als Prophet, Op. 82, No. 7  
Warum? Op. 12, No. 3
- SINDING  
Rustle of Spring
- TSCHAIKOWSKY  
Barcarolle from "The Seasons"  
Chant sans Paroles  
Theme and Variations, Op. 19, No. 6
- WAGNER-LISZT  
Spinning Song, from "The Flying Dutchman"
- WEBER  
Invitation to the Dance, Op. 65  
Momento Capriccioso, B-flat Major  
Mouvement Perpetuel, from Sonata, Op. 24

The most radical dissent from the collective result above recorded was voiced by Mrs. Fannie Bloomfield-Zeisler, foremost American pianist. As Mrs. Zeisler was the last of the committee to prepare her report, it was possible to lay before her the result of the voting on the part of the other members of the committee, and while certain changes in the list were brought about as the result of her vote, there yet remains such a striking difference between the collective list and the individual one submitted by Mrs. Zeisler that it might easily be regarded in the light of a minority report.

For this reason there is printed in full the list prepared by Mrs. Zeisler, and a comparison of it with the one which is the result of the combined efforts of the committee as a whole which will give some hint as to the complexity of the task essayed by him who hopes to narrow the piano literature of the ages within the confines of a hundred titles, expressing finite views as to just what Posterity will deem worthy of the laurel wreath of immortality.

In the following statement Mrs. Zeisler has endeavored to outline some of the things she had in mind during the process of elimination:

Out of the one hundred compositions which received the votes of the majority of my colleagues I have been able to choose only sixty-eight as in my estimation coming under the head of immortal piano compositions, or rather such as I believe deserve to be immortal. To these I have added my own selection of thirty-two. This is as I feel about it to-day, allowing for the likelihood that I may have forgotten more than one that I would consider deserving of a place in the list of one hundred.

But it is just as difficult for me to say why I chose these and not others, to define what makes a musical composition really great, so great as to be immortal, as it would be for me to explain what makes a woman beautiful. A woman might have a classical nose, beautiful eyes, an exquisite mouth, a peach-bloom complexion, delicately chiseled ears, marvelous hair, and yet not be beautiful, while another may fall short of perfection in one or more of these features and still be a feast for all eyes.

Many qualities go to make up a beautiful piano composition, but just what the formula for this mixture is, allowing for a diversity of tastes, I believe it impossible to state in words. There should be, first and foremost, beautiful melodies or themes, perfect form, contrast, variety of mood, interesting harmonic changes, piquant rhythms, imagination, playable technical construction, originality, and so forth.

But who can say what the proper proportions of these ingredients should be and in just what doses they are represented in what we are pleased to call immortal compositions? It is indeed a daring thing to attempt the construction of such a list, because we



do not know but that a generation or two hence we may be laughed at for our pains. The best we can do is to choose those that have stood the test of a considerable number of years and give satisfaction alike to public, musicians, and—I was just going to say—the critic; but that is asking too much.

A few of the compositions on the list selected by my colleagues I have omitted because they are not original piano compositions, but arrangements. On the other hand, I retained some transcriptions because the transcription in itself is so remarkable a piece of work that it deserves consideration for its own sake in the same way that the German translation of Shakespeare by Schlegel and Tieck have been pronounced by some critics to be as wonderful as the original works themselves. As an example I might cite the Bach Toccata and Fugue in D minor for organ, transcribed for the piano by Tausig. This has been done so marvelously that the dignity and grandeur of the composition have been positively enhanced by the transcriber.

I suppose I ought to be ashamed to confess that I still consider the melody or the theme of the first importance. I hold to the old-fashioned view that if you have nothing to develop it makes no difference how well you develop it. In these days of mood painting, which satisfies the jaded nerves of the musical decadents, melody has come to be considered as worse than superfluous, but I feel certain that the very compositions that are now regarded rather disdainfully by our "up-to-date" musicians will be the ones that will go on indefinitely giving pleasure and inspiration to future generations.

Here is my list:

- BACH**  
Chromatic Fantasia and Fugue  
Fugue, A Minor (not in "The Well-Tempered Clavichord")  
Gigue, E Minor  
Gigue, B-flat Major  
Italian Concerto
- BACH-LISZT**  
Fantasia and Fugue, G Minor  
Prelude and Fugue, A Minor
- BACH-TAUSIG**  
Toccata and Fugue, D Minor
- BEETHOVEN**  
Sonata, E-flat Major, Op. 31, No. 3  
Sonata, C Minor, Op. 13 (Pathétique)  
Sonata, Op. 27, No. 2 (Moonlight)  
Sonata Appassionata  
Sonata, D Minor, Op. 31, No. 2  
Sonata, Op. 111
- BRAHMS**  
Capriccio, B Minor, Op. 78, No. 2  
Intermezzo, E-flat, Op. 117, No. 1  
Intermezzo, B-flat Minor, Op. 117, No. 2  
Rhapsodie, G Minor, Op. 79, No. 2
- CHOPIN**  
Ballade, G Minor, Op. 23  
Ballade, A-flat Major, Op. 47  
Ballade, F Minor, Op. 52  
Berceuse, Op. 57  
Etude, G-flat, Op. 10, No. 5  
Etude, C Minor, Op. 10, No. 12  
Etude, Op. 25, No. 1  
Etude, G-flat, Op. 25, No. 9  
Etude, E Major, Op. 10, No. 3  
Etude, Op. 25, No. 2  
Etude, Op. 25, No. 7  
Fantasia, Op. 49  
Fantasia-Improptu, Op. 66  
Nocturne, G Major, Op. 37, No. 2  
Nocturne, D-flat, Op. 27, No. 2
- CHOPIN**  
Nocturne, C Minor, Op. 48, No. 1  
Nocturne, F-sharp, Op. 15, No. 2  
Polonaise, A-flat Major, Op. 53  
Prelude, D-flat, Op. 28, No. 15  
Scherzo, B Minor, Op. 20  
Scherzo, B-flat Minor, Op. 31  
Scherzo, C-sharp Minor, Op. 39  
Sonata, B-flat Minor, Op. 35  
Waltz, Op. 64, No. 1  
Waltz, C-sharp Minor, Op. 64, No. 2  
Waltz, A-flat, Op. 42
- FRANCK**  
Prelude, Choral and Fugue
- GRIEG**  
Humoreske, G-sharp Minor, Op. 6, No. 2  
Lyric Pieces, Op. 43, Nos. 1, 4, 5, 6  
Menuet from Sonata, E Minor, Op. 7  
Notturmo, C Major, Op. 54, No. 4  
Passing Wedding Procession, Op. 19, No. 2
- HANDEL**  
Variations, E Major ("The Harmonious Blacksmith")
- HANDEL-BRAHMS**  
Variations and Fugue, Op. 24
- HAYDN**  
Variations, F Minor
- HENSELT**  
If I Were a Bird
- LISZT**  
Au bord d'une source  
Etude, D-flat  
Etude de Concert, F Minor  
Gnomenreigen  
Hungarian Rhapsody, No. II  
Hungarian Rhapsody, No. XII  
Liebestraum, No. III  
Mephisto Waltz (2nd Episode from Lenau's Faust. "The Dance in the Village Inn")  
Waldestrauschen
- MENDELSSOHN**  
Prelude and Fugue, E Minor  
Rondo Capriccioso, Op. 14  
Scherzo, E Minor, Op. 16, No. 2  
Song Without Words, Op. 67, No. 4 ("Spinning Song")  
Song Without Words, Op. 62, No. 6 ("Spring Song")  
Variations serieuses, Op. 54
- MOSZKOWSKI**  
Serenata, Op. 15, No. 1
- MOZART**  
Fantasia, C Minor
- RACHMANINOFF**  
Prelude, C-sharp Minor
- RAFF**  
La Fileuse  
Giga con Variazioni, from Suite, Op. 91
- RUBINSTEIN**  
Barcarolle, A Minor, Op. 93  
Etude, Op. 23, No. 2  
Kamennoi Ostrow, F-sharp, Op. 10, No. 22
- SCARLATTI**  
Capriccio, E Major
- SCHUBERT**  
Fantasia (Wanderer)  
Improptu, B-flat, Op. 142, No. 3  
Improptu, A-flat Major, Op. 90, No. 4  
Musical Moment, Op. 94, No. 3
- SCHUBERT-LISZT**  
The Erlking,  
Hark, Hark, the Lark
- SCHUBERT-TAUSIG**  
Marche Militaire
- SCHUMANN**  
Arabesque, Op. 18  
Aufschwung ("Soaring"), Op. 12, No. 2  
Carnaval, Op. 9  
Des Abends, Op. 12, No. 1  
Etudes Symphoniques, Op. 13  
Fantasia, C Major, Op. 17  
Nocturne, Op. 23, No. 4  
Romance, F-sharp, Op. 28, No. 2  
Sonata, G Minor, Op. 22  
Toccata, Op. 7  
Traumerei  
Traumeswirren, Op. 12, No. 7  
Vogel als Prophet, Op. 82, No. 7  
Warum? Op. 12, No. 3
- WAGNER-LISZT**  
Spinning Song from "The Flying Dutchman"
- WEBER**  
Invitation to the Dance

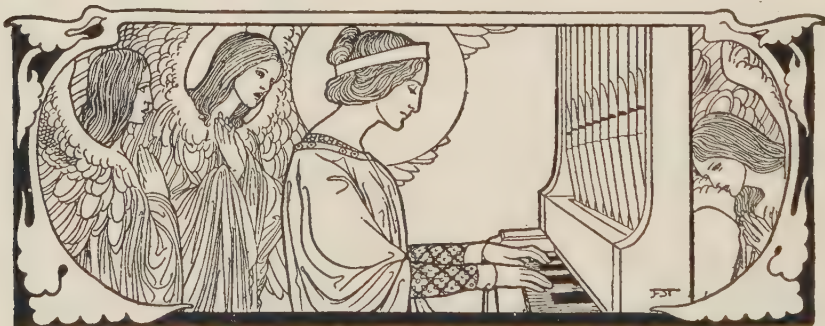
A comparative analysis of these two lists will enable one to judge in a measure the difficulties which have been surmounted in the achieving of the task, the result of which is intended to constitute one of the unique features of this edition; for example, Mrs. Zeisler sacrifices the whole of Paderewski, Tschaikowsky, Sinding, Chaminade, MacDowell, Saint-Saëns and Scharwenka, besides reducing Beethoven from seven to six, and Weber from three to one in order to make place for still more of Bach, Schumann, Chopin and Grieg. Thus it is that even the element of time, which is supposed to be the supreme test of greatness, becomes one of the most elusive of factors in isolating that will-o'-the-wisp which we call fame.

That the field of really great piano music, although with difficulty compressed into a hundred titles, is yet measurably limited, is emphasized on the other hand by the fact that practically every piece which put forth any claim for inclusion in the list of the "hundred immortals" found no difficulty in gaining a position in the complete list of pieces which make up the contents of the seven volumes of instrumental music composing the present edition of *Modern Music and Musicians*. This means that in this complete library there should be found practically all of the classic musical literature which should be the complement of

every home that counts a piano as one of its home-making factors.

One of the committee has suggested that future generations may only laugh at us for our feeble efforts. It would be foolhardy to say this is impossible. Nothing is so proverbially fickle as fame, and the standards of judgment so change with every generation that what we ignore to-day may be extolled to-morrow, and some of what we now call immortal may be discarded altogether under a later system of æsthetics. Bach and Mendelssohn are cases in point. The former, forgotten soon after his death, has, since his re-discovery, grown to a stature hardly surpassed by any other composer, while the very man who had the sagacity to reclaim his work for posterity—Mendelssohn, adored by his own generation—is to-day almost wholly neglected. Yet many times the pendulum will have to sway to and fro before the final pages can be written setting forth Mendelssohn in the genealogy of musical heroes.

Underneath it all seems to be the one intangible factor which none may weigh, but which yet seems to be the magic wielder of the wand that mysteriously tips the scale, unmindful of our feeble predictions; and that, in music as in all art, is—sincerity. And even in this there are some who will dissent.





# FAMOUS PIANISTS







## FAMOUS PIANISTS OF PAST AND PRESENT

By ARTHUR ELSON



ABOUT two centuries ago, in a well-known German city, a certain man might have been seen playing diligently at the harpsichord, while another man listened unseen. Subject and answer, counterpoint and canon—all came in orderly sequence from the player's fingers, while he wove them into a glowing web of tonal beauty. But the listener did not seem duly responsive; in fact he grew more and more gloomy, and at last disappeared, to start a long homeward journey.

The player was Bach; the concealed auditor, Marchand. Usually Bach's music does not drive people away; but Marchand was to have met Bach in a harpsichord contest on the following day, and from the knowledge gained by his Sherlock Holmes methods, he felt that he would not be equal to the occasion.

Yet Marchand was a famous performer in his native France. Once he boasted that he could add an embellishment to every note—a valuable accomplishment in the days when instrumental tones could not be sustained long enough for a legato such as the piano allows. The spinet and harpsichord had strings which were plucked by quills when the notes were played. The result was a rather "tinny" quality of tone. Its short duration was due in part also to the fact that the strings were not then kept at the high tension made possible by modern improvements.

The clavichord was a light-toned instrument of a different sort, in which a metal blade, or "tangent," struck the string, and at the same time was held against it to serve as one end of the vibrating part. The tone of the clavichord was naturally very light, but it had a haunting sweetness and charm that explains why it kept in vogue so long after the invention of the piano. The clavichord had one possibility that has not been equalled, except in the most modern electric instruments; its tone could be made to swell and subside. This was done by increasing and diminishing the pressure on the key while holding a note, and it caused actual swells and subsidences, as well as slight pitch alterations similar to our violin vibrato. Beethoven tried to imitate this effect on the piano by alternately using and releasing the soft pedal, but he did not succeed.

Before Bach's time the thumb was not generally used, and scales were played in Mattheson's day by the overpassing of fingers. But modern methods soon came in, and we find Bach's son, Karl Philipp Emanuel, writing a book on the "True Art of Playing the

Piano," in which he praised expression in a way that showed him to be a real artist. But even Karl Philipp preferred the earlier instruments, and it was his brother, Johann Christian Bach, of London fame, who was most truly a piano devotee.

Domenico Scarlatti was the leader of the early school in Italy. He introduced new technical effects, such as cross-hand work. But when he grew old and fat, and unable to give the cross-hand effects himself, he dropped them from his works. Scarlatti and Handel met in one of the customary competitions, at Venice, in which a drawn battle resulted at the harpsichord, while Handel was awarded the victory at the organ. It is said that after this Scarlatti would cross himself devoutly whenever the German master's name was mentioned. Handel used to sit at the harpsichord to conduct his operas, and the other players had to follow him, just as the members of our own small theatre orchestras follow the lead of the first violin.

The work of Arnold Dolmetsch in reviving the harpsichord (along with many other old instruments) shows that it was not at all a primitive affair, like the smaller spinet or the still smaller virginals and octavina. The full size harpsichord had six pedals and two manuals (keyboards), some of the pedals serving as couplers. Many effects could be obtained in playing; and the repertoire was certainly worthy, for it contained sonatas by Purcell, tone-pictures by Rameau and the great Couperin, and the excellent pieces of Scarlatti, to say nothing of Bach. The spinet was a lighter instrument, with one manual. The virginals consisted of a small keyboard of three or four octaves, with the strings in a portable box that could be laid on a table. Even this light affair had a striking repertoire; for English composers of the Elizabethan and early Stuart period wrote for it with remarkable expression and a most wonderful grasp of musical possibilities. The name probably meant an instrument for girls, and had no especial reference to the "Virgin Queen," although Elizabeth could play it with some success.

The piano was invented in 1709, by Bartolomeo Cristofori. For a while it was hardly known; then it became a rival of the harpsichord; and by Beethoven's time (and largely through his influence) it supplanted the earlier instrument.

Clementi and Mozart were the most famous of the early pianists. Clementi's "Gradus ad Parnassum" is still held a worthy and necessary achievement for the piano student. Mozart was the most famous of

child prodigies, and travelled about giving concerts with his sister when only six years old. When he was twenty, a critic said of him, "Mozart plays with great power, and reads whatever is put before him; but that is all that can be said. Beecke is far superior." But Mozart must have changed later on; for Rieder speaks of his "bold flights of fancy," "heavenly harmonies," and skill in extemporization. The usual contest took place between Mozart and Clementi, and as a result Clementi set to work to unite his rival's "singing touch" with his own technique.

As an example of the many ways in which genius was expected to show itself, a concert given by Mozart at Mantua may be cited. The programme included a symphony of his own; a piano concerto for him to read at sight; a sonata to which he should add variations, with a repeat of the sonata in a new key; the words of a song, to which he was to improvise an accompaniment, and which he was to sing himself; themes given by the audience, on which he was to improvise a sonata and a fugue; a trio for which he would improvise a violin part; and as finale another of his symphonies. Mozart was one of the naturally gifted ones who could improvise fluently. Beethoven was another, and music would be richer to-day if there had been some early phonograph to take down his improvisations. Most wonderful of all, though, was the ease and freedom with which Bach would evolve the most glorious contrapuntal works at the organ.

Beethoven showed a passionate strength in his playing, and proved himself a true artist by making technique a means rather than an end. Steibelt once challenged him to a trial of skill, but after hearing Beethoven play he rushed from the scene in dismay. Steibelt, however, was no bad pianist, and developed pedaling very thoroughly. Beethoven's pupil Ries was another pianist of powerful expression, though one critic called him a "wood-chopper at the piano."

Among other pianists of this time, Dussek introduced the Harmonica, or set of musical glasses invented by Benjamin Franklin. He was the first to set the piano sidewise on the stage. More accurate, if less broad in expression, was Cramer, whom Beethoven considered the only true artist of his time in performance. Beethoven may have been biassed by Cramer's adulation, for when Cramer grew old his playing seemed "rounded and masterly, but dry, wooden, harsh, and without cantilena," yet Cramer had been a great Beethoven player. Woelfl was another rival of Beethoven, and had very large hands. He, too, could extemporize fluently, and once, when a passing band disturbed the music of one of his concerts, he caught the rhythm of the drums and worked his theme into a march until the band was out of hearing. Czerny called "Woelfl, distinguished for bravura playing; Gelinek, popular for his brilliant and elegant execution; and Lipansky, a great sight-reader, famous for his playing of Bach's fugues." Czerny was a good pianist, but was better known as a teacher,

numbering Thalberg, Liszt, and Queen Victoria among his pupils. Hummel was much admired, and called the equal of Beethoven in playing, but he was a little overrated, and had more technique than expressive power. Kalkbrenner was a child prodigy who grew into a brilliant, but rather mechanical pianist, behind the English Cipriani Potter in expression, Kalkbrenner taught much, and invented a guide-bar for the wrist to rest on, which has been wisely discarded. Technical inventions to help the hand have never seemed successful, and we find Schumann ruining his piano hand by an attempt to strengthen his fourth finger with a pulley-and-weight contrivance. Incidentally this was a fortunate thing for the musical world, as it forced Schumann to go into composition. Some succeed in both fields, as Liszt or Rubinstein show; but often the composer is only an indifferent pianist. Schubert once broke down several times in one of his own fantasias, and finally stopped with the impatient remark, "That stuff is only fit for the devil to play."

Ignaz Moscheles was considered the foremost pianist of the generation after Beethoven and Hummel. He showed a crisp touch, clear phrasing, and the most careful valuation of accents; and he made little use of the pedal. These qualities are well suited to show the clear structure of classical music, and it is not surprising to find Moscheles a devotee of Beethoven. He looked rather askance at the new school, as represented by the music of Chopin and Liszt; but he modified his objections somewhat after hearing Chopin play. Mendelssohn, if less famous as a pianist, was still clear and pleasing in performance. He could play well at the age of fifteen; and when he went to Moscheles for lessons, the latter said, "He has no need of lessons, and he can easily take a hint from me about anything new if he needs it."

Chopin's playing was a marked expression of his personality in its feeling, its sympathy, and above all its delicacy. He had his own gradations from *pp* to *ff*, and they were all softer than those of a Liszt, or even a Moscheles. Where Beethoven painted strong subjects along great lines, Chopin was an artist in the more delicate pastel effects. "His playing was light and airy," says one critic, "and his fingers seemed to glide sidewise, as if all technique were a glissando." Above all, as one might expect from his expressive works, he was a master of rubato—the expressive retarding or accelerating of melodic notes, by which a melody is made captivating while its accompaniment is kept in strict time. In playing, as well as in composition, Chopin certainly earned his well-known title, "The Poet of the Piano."

Henselt was a renowned pianist of much expressive power, and great versatility. He used to practise the Bach fugues with his piano strings muffled with feather quills. Concerts made him rather nervous, and in his later career, at St. Petersburg, he gave them up. When playing with an orchestra, he would rush on at the last minute; and once, to the great amuse-



ment of the audience, he forgot to leave his cigar behind.

Thalberg was a brilliant virtuoso who devoted himself largely to his own compositions. He could give melody and embroidery of accompaniment with great fluency, and he became the idol of the *matinée* girls. But his playing was accurate and finished rather than wildly emotional.

At this period Liszt arose—by far the greatest pianist the world has ever seen. "Compared with Liszt," said Tausig, "we other artists are blockheads." A Parisian critic said, "Thalberg is the first pianist in the world, but Liszt is the *only* one," evidently meaning that Thalberg was better than others, but Liszt in a class by himself. The wild power shown by Liszt was sometimes a shock to the conservatives, and Mendelssohn called his playing "a heathen scandal, in both the glorious and the objectionable sense of the word." But those who felt the force of temperament thought otherwise; and Rubinstein said, "Liszt plays like a god; Thalberg like a grocer." Rubinstein knew by experience how wonderful Liszt was. When the great Russian had finished his "Fantasie" for two pianos, Liszt suggested that they play it over at the salon of a music-loving prince. After the gathering had assembled, Liszt took the manuscript and looked at it casually while conversing, until the time for performance. When the two artists began, the crowd divided equally around the two pianos; but before the piece was ended, Rubinstein found himself alone, and saw that every one had deserted him to watch Liszt. Liszt astonished Grieg in somewhat similar fashion, by reading for piano the latter's violin sonata from manuscript and giving the violin part due melodic prominence against the piano part.

Liszt was a great admirer of Paganini, and like the latter he could write and play passages too difficult for his successors. His hands were not unduly large, but the rapidity of his skips in large intervals made people think that he must have had an immense finger-reach. Liszt deserves mention as the first to give a piano recital without introducing any other instrument or any assisting artist. This was in 1839. He spoke of a single such concert as "piano recitals." Liszt was noted also for upholding the dignity of music, and he once stopped in the middle of a piece at the Czar's palace because the Czar insisted on talking during the performance. Haydn and Mozart took snubs from their patrons as part of the existing order of things. Beethoven was more independent; and when some one talked while he and Ries were giving a duet at Count Browne's house, he stopped short, and said, "I play no more for such hogs." But Liszt made it his constant policy to demand full respect for the musician's status.

Rubinstein was another pianist of leonine temperament. With him accuracy did not count so much as emotional power; and when a lady auditor began to praise him in gushing fashion, he replied, "Madam, I could give another concert with the notes I left out."

Sometimes he would forget parts of his pieces; in which case he would keep right on and improvise until he found his way to a later section of the work. He toured America with the violinist Wieniawski, but sometimes had small audiences. After such an occasion in Boston, the pair were asked if they would return for another concert there. "We fear we should get out of the habit of playing in public," was the reply; but they did come back, and then had larger audiences.

Herz was one of the earliest pianists to tour America. He played his own works mostly, which were a little superficial, like his performance. At Baltimore some confusion arose from his readiness to improvise on themes given by the audience, for when the time came several dozen people tried to whistle or shout their themes to him at the same instant. He met with another misadventure in New Orleans. For that city he had arranged a piece for eight pianos and sixteen performers. When one of the latter proved missing at the concert, he impressed a lady from one of the boxes. As she protested that she could not play, he told her that all she needed to do was to go through the motions; but he forgot to warn her of a passage where all parts rested for several measures, and the audience was much amused to see her continue the dumb show while the other players were silent.

Gottschalk, who played in a romantic style well suited to his popular compositions, came out of a similar difficulty in San Francisco with more success. He used fourteen pianos, but one of his performers fell ill. The services of a certain overrated amateur were pressed upon him, and when he found that the substitute would probably spoil the occasion, he had the action removed from the new assistant's piano just before the concert.

Dreyschock possessed great powers of execution, and was called the hero of octaves, thirds and sixths.

Von Bülow became a renowned artist in the eclectic style of Liszt. He could play all schools, and his technique was remarkable, while his wonderful memory formed another useful asset. It is of interest to note that Von Bülow displayed no appreciation of music until nine years' old, and even then he took to the art only after receiving a severe blow on the head. Possibly this accidental blow, which resulted in some sort of a lesion on his brain, rendered him more sensitive to vibrations; but it might prove too hasty to generalize from this fact, and assert that unmusical people should be knocked on the head.

Tausig, whose father was also a pianist, was a thorough musician in the best sense of the word, gifted with a sympathetic tone, impassioned power of expression, and true artistic balance. He was remarkable in technique also. Liszt called him "The infallible, with fingers of brass;" and once, when an ambitious young pianist performed rather poorly for him, he exclaimed, "Such playing! And to me, who have so often heard Tausig!" In his youth, Cosima von Bülow said of Tausig, "He has no touch, no indi-

viduality; he is a caricature of Liszt." But she was Liszt's daughter, and partial to him, while Tausig was not yet mature. Among other pianists, the American, William Mason, who studied with Liszt, Moscheles, and Dreyschock, deserves mention for his services in raising the taste of our own country.

Remarkable among pianists is Count Geza Zichy, the Hungarian. He lost his right arm in an accident when seventeen years old; but his love for music was so great that he became a pianist in spite of that loss. The repertory of left-hand pieces is fairly large, and he studied with Liszt until he became a famous virtuoso in this field, writing many left-hand pieces for himself.

At the present time, fine concert pianists are the rule, rather than the exception. Each succeeding year brings forth many new names of aspirants for public favor. Many of these have a short, but brilliant, career and then drop out of sight, to be heard of no more. Others achieve a permanent success.

Of the last generation Rafael Joseffy was one of the most noted. A pupil in his younger days of Carl Tausig, and later of Moritz Rosenthal and Liszt, he placed himself in the front rank of pianists. In his last years he deserted the concert stage, much to the regret of the musical public, and devoted the greater part of his time to teaching and editing. He died at his home in Tarrytown in 1915.

In spite of the eccentricities which have earned for him the title of the "Chopinzee of the piano," Vladimir de Pachmann will long be remembered for his playing of Chopin. He retired from the concert stage several years ago.

Notwithstanding criticisms which have been made of his playing in recent years, Paderewski is still pre-

eminent. He is discussed more fully in another part of this volume.

At a certain advanced stage of every art and science the necessities for specialization appear. Piano playing seems no exception to this. Accordingly, we have few pianists at the present day who can lay claim to the versatility of Paderewski. The most noted is perhaps Josef Hofmann. In technical perfection Moritz Rosenthal is supreme. His playing is characterized by a certain sensational element, combined with an accuracy and clearness which is the despair of students. His appearances in this country have unfortunately been too few. Another technical giant who does not, nevertheless, neglect the finer side of his art, is Leopold Godowsky. His transcriptions of classic and modern works are an important contribution to the literature of the piano. Ferruccio Busoni is best known as an interpreter of Bach. His editions and transcriptions of Bach are authoritative. Harold Bauer and Ossip Gabrilowitsch are well known and able exponents of the new French and Russian schools, respectively. The recent death of Teresa Carreño has deprived the world of its greatest woman pianist. She was known for the force and brilliancy of her execution, as well as for her devotion to the work of Edward MacDowell, who was her pupil in his younger days.

In closing this brief survey, one may state that it is very often unfair to compare pianists. Their work cannot be weighed in scales, nor measured by the yardstick. It always has the intangible something called individuality. But in order that the student may be able to judge pianists for himself, he is referred to the articles on piano-playing in this volume, where he will find among other things some idea of the elements that unite to form technique and expression.



JOSEF HOFMANN





## PADEREWSKI: A CRITICAL STUDY

BY

WILLIAM MASON

PADEREWSKI is unquestionably an inspired and a phenomenal pianist. He possesses the power of interesting and arousing the enthusiasm of an audience of the highest musical culture, as at Berlin, and of giving pleasure and delight to one of less musical intelligence and simpler tastes, as in some English provincial town. This is a fact of great significance, for it shows the rare combination of the various qualities which in the aggregate make up a great and unique artist whose ardent and poetic temperament is admirably proportioned and well balanced.

Within the last few years we have been favored with the presence of many pianists of the first rank, such as Joseffy, De Pachmann, Rosenthal, D'Albert, Friedheim, Grünfeld, Rummel, Scharwenka, and others, and among our own resident players Fanny Bloomfield-Zeisler, Adèle aus der Ohe, Rivé-King, and others who compare favorably with the best from foreign lands. While fully recognizing the high artistic merit of all these, and acknowledging the great pleasure their performances have given, it may be said without invidious distinction that an artist of such a distinctly pronounced individuality as Paderewski is an exceedingly rare occurrence—indeed, phenomenal. The mechanical part of piano-playing has of late years been so systematized, and the methods of acquiring a high degree of skill have been so improved, that the possession of mere technical facility is a foregone conclusion, and has in a great degree lost its interest unless combined with a discriminative and poetical conception and a true musical interpretation. Of two pianists possessing an equal technical equipment, it is the one whose personality is the most intense, and at the same time lovable, who will be sure to delight and interest.

Music is in its nature emotional, and hence its genuine interpretation requires intense expression of feeling; but this must be kept within due bounds by an intelligent and intellectual conception and a discriminative touch, thus combining in proper degree both the qualities of heart and head. The most successful results will follow when a nice balance



KASNIA, MR. PADEREWSKI'S HOME IN POLAND.

between the two is established and maintained in due proportion; but an undue preponderance of either will lead to disastrous results, even if the performer be possessed of genius.

The playing of Paderewski shows a beautiful and happy blending of these essential qualities. He mirrors his Slavonic nature in his interpretations, with its fine and exquisite appreciation of all gradations of tonal effects. His marvelously musical touch, a great, mellow, and tender voice, chameleon-like, takes on the color of his dominant mood. He is a thoroughly earnest and at the same time an affectionate player, and too much stress cannot be laid on the humanism of his style, which is intensely sympathetic, and so eclectic that it embraces all schools. His never-failing warmth of touch and his vivid appreciation of tone gradations and values result in wonderfully beautiful effects. In addition to these qualities, his magnetic individuality puts him at once in sympathy with his hearers, and this magnetism is felt and acknowledged even by those who do not entirely and uniformly approve of all of his readings and interpretations of the great composers.



Since Bach's time, and no doubt long before it, two distinct schools have wrangled over the question of subjectivity and objectivity in the interpretation of great works of art. Already the discussion as to the musical significance of the various works of Richard Wagner has begun, and, this being the case, we can easily understand the difference of opinion engendered by time as to how Bach and Beethoven should be played. I remember hearing Moscheles play Beethoven's sonatas, and also the preludes and fugues of Bach, especially those from "Das Wohltemperierte Klavier," and his performance of the latter was especially beautiful and satisfying. Discarding all pedantic, austere, and stiff methods, his treatment was simple, graceful, and flowing in design, each voice being distinctly heard, but in due proportion, and not in too assertive a way. The angular fashion of playing Bach must have had its rise from the old German school of organ-playing, in which no variation of registration was permitted, but a fugue was played, as it is now, with full chorus stops



AT KASNIA.

from beginning to end. However this may be, Moscheles preferred a feeling and warmly colored interpretation of Bach's works on the piano-forte, and so expressed himself to me in private conversation; and he was much closer to the Bach tradition, as set forth in Forkel's biography, than we are to-day. He could look backward to within a generation of the Leipsic cantor, and he had listened to Beethoven's playing.

Rubinstein is even more fond, tender, and caressing in his playing of Bach, bringing out all imaginable beautiful shades of tone-color in his rendering of those works. And why should this be otherwise, since

Bach's compositions are so full of exquisite melody? Surely such emotional strains should receive a loving and musical rendering. As Moscheles played Bach a half-century ago, and as Rubinstein played him later on, so does Paderewski play him now—with an added grace and color which put these great contrapuntal creations in the most charming frames. It is great, deep musical playing combined with calm, quiet repose and great breadth of style. Paderewski has an advantage over Rubinstein, however, in the fact that he is always master of his resources and possesses power of complete self-control. This remarkably symmetrical balance is entirely temperamental, and may be discerned in the well-shaped contour of Paderewski's head, his steady gaze, and his supreme command of the economies of movement. In Rubinstein there is an excess of the emotional, and while at times he reaches the highest possible standard, his impulsive nature and lack of self-restraint are continually in his way, frequently causing him to rush ahead with such impetuosity as to anticipate his climax, and, having no reserve force to call into action, disaster is sure to follow. He does not economize his strength to good advantage, but uses up his power too soon. Comparisons are not always profitable, but may be permitted in mild form on account of the instruction they convey. Thus, of five prominent pianists, in Liszt we find the intellectual-emotional temperament, while Rubinstein has the emotional in such excess that he is rarely able to bridle his impetuosity. Paderewski may be classified as emotional-intellectual,—a very rare and happy blending of the two temperaments,—and Tausig was very much upon the same plane, while Von Bülow has but little of the emotional, and overbalances decidedly on the intellectual side. There must always be two general classes of pianists—those whose interpretation changes with every mood, while the playing always remains poetic, fervent, artistic, and inspired, because it is impossible for them to do violence to the musical nature which they have received by the grace of God, and those whose playing lacks warmth and *abandon*, notwithstanding the fact that it is careful, conscientious, artistic, and in the highest degree finished. The performances of the latter are invariably uniform, and are exact to such a degree that one can anticipate with great accuracy each accent, emphasis, *nuance*, and turning of phrase from beginning to end. Of these classes Rubinstein and Bülow present good illustrations in contrast.

This leads to the consideration of Paderewski's playing of Beethoven, and on this subject I beg leave to repeat, with slight variation, what I said in a recent article in "The Musical Courier." Whenever a pianist makes his first appearance in public as a Beethoven player, he is at once subjected to strictures on all sides by numerous critics who seem to have been lying in wait for this particular occasion, and there immediately arise two parties, each holding positive opinions, of which the one in the negative is



usually the more numerous. This is by no means a new fad, but quite an old fashion, dating back, at least as far as the writer's experience goes, something over forty years, and probably much further. Is the ideal player of Beethoven a myth, or does he really exist? If so, who is he, and where is he to be found? In short, are we not looking for something that is much in the imagination? Or, perhaps (be it said with due reverence), are not the compositions themselves responsible in part for this mystified state of things? Forty years ago my teachers, Moscheles, afterward Dreyschock, and finally Liszt, used to say that Beethoven's piano compositions were not "klaviermässig." This word has no precise English equivalent, but might be translated "pianofortable." In other words, they are not written in conformity with the nature of the instrument. Musicians generally have agreed all along on this point. Beethoven's musical thoughts were symphonic, so to speak, and require the orchestra for adequate expression. Many of his piano passages lie most awkwardly under the fingers, and certainly would never have been written by a skilled virtuoso who was simply a pianist *per se*.

Moscheles has always been an acknowledged authority as to Beethoven, and he once told me during a lesson that he considered Liszt an ideal, or perhaps his word was a "great," Beethoven player. As is generally known, Liszt had a prevailing tendency in his piano-playing to seek after orchestral effects, and thus found himself all the more at home in these compositions. But when has the world ever found another player of Liszt's magnificent caliber who could so intelligently and ably adapt himself as an interpreter of all kinds of music, who was always and ever master of his resources, and who never fell into the error of anticipating his climax? Or, if perchance he found himself in the least danger of such an event, he would readily arrange and develop a new climax, so that at the conclusion of his performance he was always sure to have worked his audience up to a state of almost crazy excitement and unbounded enthusiasm. He was at this time—1853—forty-two years old and at his best estate. But even Liszt, who possessed in such an unexampled degree all of the faculties which in the aggregate make up the equipment of a perfect and even phenomenal player, had his limitations in certain directions and details, and, notwithstanding the opinion of Moscheles, many of the critics of the day maintained that he was no Beethoven player, and that his interpretation, instead of being severe, dignified, and austere, was too sensational. His touch was not as musically emotional as it might have been, and other pianists, notably Henselt, Chopin, Tausig, Rubinstein, and now Paderewski and some others, excel him in the art of producing beautiful and varied tone-colors together with sympathetic and singing quality of tone. It seems to me that in this matter of touch Paderewski is as near perfection as any pianist I have ever heard, while in other respects he stands more nearly on a plane with Liszt than any other virtuoso since Tausig. His

conception of Beethoven combines the emotional with the intellectual in admirable poise and proportion. Thus he plays with a big, warm heart as well as with a clear, calm, and discriminative head; hence a thoroughly satisfactory result. Those who prefer a cold, arbitrary, and rigidly rhythmical and ex-cathedra style will not be pleased.



MR. PADEREWSKI'S VILLA, NEAR MORGES,  
IN SWITZERLAND.

Without going closely into detail, there are certain matters concerning Paderewski's mechanical work which deserve the attention of students and others interested in piano technic. In many passages, without altering a note from the original, he ingeniously manages to bring out the full rhythmic and metrical effect, also the emphasis necessary to discriminative phrasing, by means of a change of fingering, effected either by interlocking the hands or by dividing different portions of the runs and arpeggios between them. In this way the accents and emphasis come out distinctly and precisely where they belong, and all of the composite tones are clean-cut, while at the same time a perfect legato is preserved. His pedal effects are invariably managed with consummate skill and in a thoroughly musical way, which results in exquisite tonal effects in all grades and varieties of light and shade. In musical conception he is so objective a player as to be faithful, true, and loving to his author, but withal he has a spice of the



subjective which imparts to his performance just the right amount of his own individuality. This lifts his work out of an arbitrary rut, so to speak, and distinguishes his playing from that of other artists.

The glissando octave passages near the end of the C major Sonata, Op. 53, he performs as originally designed by Beethoven and obtains the desired effect, notwithstanding Dr. Hans von Bülow's assertion that this method of execution is impossible on our modern pianos, on account of their heavy and stiff action. Paderewski, however, has the secret of a thoroughly supple and flexible touch, resulting from a perfectly elastic condition of shoulder, elbow, arm, and wrist, together with the power of keeping certain muscles, either singly or collectively as may be desired, in a state of partial contraction, while all of the others are "devitalized" to a degree which would delight the heart of a disciple of Delsarte.

The hearty sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over



APPROACH TO MR. PADEREWSKI'S SWISS VILLA.

his audiences. He does not give us a remote and austere interpretation of Beethoven, but one which is broad and calm, manly and dignified, while it palpitates with life and is full of love combined with reverence. On this account it sometimes fails to please those who would strip music out of its outward vestments,—its flesh, so to speak,—and skeletonize it.

Paderewski's playing presents the beautiful contour of a living, vital organism.

Naturally, being a modern pianist, he is in close sympathy with the works of the Romantic school, his poetic personality finding its supreme utterance in the compositions of Schumann and Chopin. He plays Schumann with all the noble, vivid fantasy which that master requires, though perhaps lacking a little sometimes in his reckless humor. In Chopin's music, the finest efflorescence of the Romantic school, Paderewski's original touch is full of melancholy pathos, without sentimental mawkishness, and without finical cynicism. He has his robust moods, and his heroic delivery of the A flat Polonaise, taken in the true and stately polonaise tempo, is tremendously impressive. It possesses that subtle quality expressed in some measure by the German word *Sehnsucht*, and in English as "intensity of aspiration." This quality Chopin had, and Liszt frequently spoke of it. It is the undefinably poetic haze with which Paderewski invests and surrounds all that he plays which renders him so unique and impressive among modern pianists.

Paderewski has one quality which Chopin always lacked in degree — namely, the power of contrast; and, as pertinent to this, I remember that Dreyschock told me that many years ago he, in company with Thalberg, attended one of Chopin's concerts given in Paris. After listening to the delicately exquisite touch of the great Polish artist and to his gossamer arpeggios and dainty tone-embroideries, Thalberg, on reaching the street, began to shout at the top of his lungs. Dreyschock naturally asked the reason for this, and Thalberg's reply was, "I have been listening to a *piano* all the evening, and now must have a *forte*."

There is little fear that a *forte* will be found lacking in Paderewski's playing, which is at times orchestral in its sonority, the most violent extremes of color being present when required. Listen to him in the Rubinstein Étude or the Liszt Rhapsodies, with their clanging rhythms and mad fury, and ask what pianist since Liszt has given us such gorgeous, glowing colors — such explosions of tone, and the unbridled freedom of the Magyar.

Paderewski is an artist by the grace of God, a phenomenal and inspired player, and, like all persons of large natural gifts, a simple, gracious, and loving character.







DR. ALFRED NOSSIG.

Drawn by Emil Fuchs, in London, 1899.

## THE SECRET OF PADEREWSKI'S PLAYING

BY ALFRED NOSSIG<sup>1</sup>

RUBINSTEIN'S attitude toward Paderewski is worth consideration. They first met in the salon of "Bote & Bock," who had just published Paderewski's first composition. The face of the young artist attracted the famous musician. He inquired

about him. "He is a composer making his début," replied Commercial-Adviser Bock, glad that Paderewski had awakened Rubinstein's interest.

"So! I must hear him to-day—at once."

Paderewski brought Rubinstein one of his

<sup>1</sup> Author of the libretto of Mr. Paderewski's opera "Manru."

compositions, and the latter's heart warmed toward him still more. "Ach!" he exclaimed; "that is new; that is good, but badly played. You play like a composer. You must play better. You must play well." But when Paderewski began to follow his advice, he did not seem to be particularly pleased. In later encounters he was cooler; and when, after Paderewski's first triumph in America, it was proposed to Rubinstein to recross the ocean, he gruffly replied: "In my old age I can no longer dye my hair red."

I confess, however, that I belong to those to whom Paderewski is more interesting as a composer than as a virtuoso. After our first meeting in Vienna, our talk soon ran principally on the place taken in modern composition by the masters of to-day. I had always held that Paderewski, on account of the peculiar quality of his musical genius, was called to be the perfecter of Polish opera, just as he had become the perfecter of Polish virtuosity. I soon assured myself from personal knowledge that my intuitions had not played me false. In the pauses left him by his concert tours, Paderewski busied himself with nothing more passionately than with the thought of an opera. Personal sympathy and similarity of esthetic tastes soon transmitted thought into deed. The master intrusted me with the work, as difficult as honorable, of writing a libretto. Years of close relationship have followed, thanks to which I am, perhaps, more familiar with Mr. Paderewski's career than are many of his biographers.

We are all familiar with the principal types of pianists. The one plays the most difficult compositions with break-neck bravura, while maintaining in face and bearing an air of complete composure. Schumann once wrote by mistake at the beginning of the "Sonata in G minor," "As fast as possible;" in the middle, "Faster;" and at the end, "Faster still." The capital stock of artists of the school of velocity is to play fast and faster. These nimble players bow at the close of their feat with consummate elegance and ease. All that is wanting is the acrobat's kiss thrown to the audience. The other hangs crouching over the piano like a jockey over his race-horse. These pianists work in the sweat of their brows. From time to time they cast at the public a side glance which

seems to say: "You see how difficult this is? Now I will perform it properly."

Different, very different, in manner and method is Paderewski's playing. As he seats himself at the piano, as he strikes the first chord, such secure mastery, such consciousness of authority, are evident that he could say of his instrument what Puget said of his marble: "It trembles before me."

Paderewski's technical ability is so perfect that the impression of the compositions which he is playing effaces consciousness of technic. The listener never thinks whether the piece is easy or difficult for the player, and is therefore able to give himself up completely to its charm,—the more because Paderewski does not make the impression of being a virtuoso interpreting some composition foreign to himself: he seems to be a composer interpreting his own ideas. He plays everything with that spirit and warmth, with that love and coquetry, which other masters are able to develop when interpreting their own works only. He is so absorbed in what he plays, he puts into his playing so much of his own individual soul, that these alien compositions become his adopted children. The listener altogether forgets that a virtuoso in evening costume sits before him; he forgets that he has already heard the same composition unnumbered times. It is as if the atelier of a composer had opened before him at the precise time when, struck by a new thought, the master utters it in tone, in the creator's complete, ecstatic forgetfulness of the world. Thus it is that Paderewski reëndows with their original charm those compositions that have already been played by hundreds of pianists, and restores their maiden freshness to the oldest numbers of the concert repertoire. His is the gift of unveiling the deepest feeling and the highest flight of his artist soul to his hearers, while appearing entirely oblivious of their presence. At the moment when he is thanking his audience for its plaudits, the last notes of his music still ring in his ears, and his face, trembling and flaming with inspiration, betrays something of contempt for the noisy crowd.

Not by virtuosity, but by the charm of true inspiration — that quality of delivery characteristic of the composer — does Paderewski work so powerfully upon the emotions of his hearers. In all that he plays, he remains the



tone-poet that he was born. Whoever hears him feels as though, in the midst of our artificial refinements, a bard had suddenly appeared from the twilight of early time, and once more opened the springs of poetic inspiration. It would be a mistake, however, to conclude that Paderewski merely follows the elementary voice of his inspiration. On the contrary, one needs but to frequent his concerts to be convinced that he is an extraordinarily experienced artist, who knows his public thoroughly, and knows by what means to seize, warm, and transport it. The arrangement of his programs, and the plan of interpretation of each separate number, are masterly.

Paderewski possesses the secret of playing the longest symphonic work without a single moment of tedium. Perhaps the secret lies

in the fact that in response to his peculiarly artistic temperament, symphonic music becomes dramatic, and is filled with action, contrast, and surprise. The mobility of the tempos, the intensity, and the tone-coloring become a mighty force in the hands of this dramatic musician. The soul is raised to heaven by a noble choral; suddenly a soft idyl unfolds itself before the spiritual eye; a love-duet trembles in tones sweet, hardly audible; scarcely has its quiet poetry soothed the spirit when, with boisterous song, a swarm of gay dancers storm across the stage, or thunder peals, and the deep tones of an organ vibrate in the air. All these dramatic surprises, combined with consummate art, electrify and enchain the listener, be he even as blasé as the public of the Salle Erard or of St. James's Hall.





## SOME CHARACTERISTICS OF PADEREWSKI THE PIANIST

By T. P. CURRIER

**F**ROM the frequent adverse criticisms that are read and heard concerning the great pianist, it might easily be inferred by many that Paderewski could by no possibility be held up as a *good* example for the student of piano playing. These criticisms are varied, and apparently emanate both from the thoughtless and thoughtful music lover. A bright young woman recently remarked, "It is the *fad* to say with a wise air, 'I don't care any more for Paderewski; he pounds so!'"

The reasons and feelings which lead Paderewski to force the piano beyond its power of musical response are those which have very largely contributed to make modern piano-playing what it is. Liszt and Rubinstein both forced the tone in their efforts to embody the pianistic effects which existed in their imagination. In their day they also were severely criticized. Nevertheless, they compelled the makers to construct the larger, stronger, and fuller toned instruments, which now respond so wonderfully to the demands of modern performances. It was generally regarded as amusing that Rubinstein often had two pianos on the stage at his recitals, for fear of accidents. Yet it probably never entered his mind to make the tremendous assaults that were common in his playing for the express purpose of breaking strings! To realize the possibilities of tonal effect he had to experiment. With the great musician this necessity for experimentation is part of his very nature and is forever urging him on to new discoveries. Without Berlioz and Wagner we should not have had the modern orchestra, and its latest wizard, Richard Strauss. And without Liszt's and Rubinstein's experiments there would have been no modern piano playing, especially none of those thrilling effects, great in sonority and power, which we to-day have come to expect.

Paderewski has this same feeling for tone. Like his great predecessors, he at times grows impatient with his medium of expression. Moreover, continual playing in enormous halls naturally incites him to attempts to "fill them," which occasionally overshoot the mark. No wonder that in the excitement of performance the hands of so emotional a player sometimes fall with miscalculated force upon the keys. The wonder is that this does not happen more frequently. That it does not, testifies both to his complete muscular control and to his wonderfully fine sense of tonal proportion. Mr. Henderson of New York has truly said that although Paderewski seems at times to make unreasonable demands upon his instrument, the end is almost always seen to justify the means.

In common with some other pupils of Leschetizky, Paderewski has been frowned upon for playing the left hand first in simultaneous chords, and in basses accompanying a melody. This is certainly a habit that can easily become a vice, and in its extreme is one to be abhorred. Yet this form of arpeggiation is indispensable. When subtly applied it creates a body of full and supporting tone, and it will also sustain an otherwise empty melodic note in a manner extremely effective and grateful to the ear. Many pianists, in their anxiety to avoid its excessive use, carry to equal extreme the "square stroke," playing unarpeggiated, and exactly together. Certainly nothing can be more unmusical or tiresome to the ear. The golden mean is undoubtedly the sure ground, and the close follower of Paderewski will find the moments few when he leaves it.

It is claimed also that he over-uses the *tempo rubato*, to the disturbance of the rhythmic flow. All these departures from generally accepted pianistic effects in standard music must, however, be considered with due regard to the source from whence they spring. Genius experiments. The inspired pianist, stirred by his sympathy for the music he plays, and his intuitive comprehension of its inherent beauties, seeks to re-create it, to reveal it in a new light. It is to the pianist of this type that we are indebted for recreations of the masterpieces of piano literature. They cannot always be judged by the established canons of custom.

Such a pianist is Paderewski. His magical touch, his glowing tone-color, his uplifting interpretations, have had an influence on the pianistic world probably unparalleled except by Liszt and Rubinstein. The extent of his influence upon numberless young students, also, has unquestionably been scarcely less great. For, while his extraordinary virtuosic flights have been and are beyond the pale of mere talent, the beautiful simplicity of his delivery of smaller pieces has well served as a perfect model in style and unaffected expression. It is, however, as a technician and a worker that Paderewski is of particular importance as an example. For technique rightly studied and applied is the basis of the creations of genius as well as of those of ordinary ability. And without work, it is needless to say, nothing is done.

Paderewski practises hard and with the keenest mental oversight of the smallest detail. He aims constantly to get the most out of every movement, every tone, and every minute spent in practising. His training of the playing apparatus from shoulders to finger-tips is concise, far-reaching, and never wholly mechanical.



His one object is to keep his many ways of tone production and passage playing in order, and under perfect control, so that they may never fail him.

Students are not infrequently told that too much attention to technique is "nonsense"—that it destroys musical feeling, and makes one's playing cold and mechanical. Paderewski's playing offers a complete refutation of such a statement.

Listen to Paderewski's own words to the writer, on this subject, and on his methods of working in general.

On being asked if he had done away with exercises, and now kept up his technique through the practice of his repertoire, Paderewski replied:

"Quite the contrary. Every day, when practising, I go through a set of exercises, finger repetition, scales, wrist, etc. In thirty or forty minutes I can put my hands in better condition than by practising two hours on the music of my programs. But," this with a sly smile, "one must know which exercises to choose and how to practise them.

"I believe," he continued, "that every pianist should practise daily, to retain the necessary flexibility, activity, and control."

"And do you practise when in the midst of composition?"

"I am sorry to say I do not always. When one wishes to compose, and feels that he has something to say, practising appears irksome. Yet its neglect causes trouble.

"I like best," he went on, "to work in the country. Often in the summer, when tired of practising, I go out into the fields and labor for an hour or two—with bare hands. Of course they get stiff and sore. But when I return to the piano, I feel reinvigorated. The stiffness soon wears off, and I can practise again with a clear head and steady nerves. While learning my sonata, which is difficult, I got very nervous at times, but work in the sun between hours of practising would soon refresh me.

"I wish I could have such opportunity for manual labor when on a concert tour," he exclaimed with earnestness. "Its effect upon nerves and muscles is **more** restorative than anything else. When a pianist has overworked he should not force himself to further effort. Instead, he ought to stop practising altogether, and go out into the country and rest until his strained nerves and muscles become normal."

Students who think they have studied a piece thor-

oughly after having practised it diligently, phrase by phrase, have little conception of the amount of work Paderewski puts into the smallest composition on his program. Although with scarcely a look at it he could undoubtedly render it in a manner that would satisfy even the critical listener, such lack of preparation never satisfies this great pianist. Every technical point and every dynamic indication is considered anew. And then comes the effort, through concentration of thought and musical feeling, to give it complete expression—to make it live.

"I often lie awake the night before a concert," he has said, "going over in mind each number of a program, and trying to think how its essence may be more fully expressed." Taking Paderewski's rare musical nature for granted, such unremitting preparation, such concentration of vital energy, explains the average wonderful perfection of his playing and his readings.

No one is more delighted than he is himself to strike a deeper note in the interpretation of a great work. When the present writer spoke to him of his great performance in Boston of the last Beethoven sonata, a performance that revealed the fire and passion of the first movement and the exquisite tenderness and unfathomable longing expressed in the marvellous variations, as genius alone could reveal them, he only said:

"You heard me play it fourteen years ago."

"Yes, but it is fine to have kept on growing up to it—to be able to play it with more and more Beethovenian breadth and power."

"Yes, that's the thing to try for," he replied simply.

Paderewski's rendering of this sonata typifies his growth in pianistic style and interpretation during the years succeeding his first coming to this country. Since those days, when youth and sentiment more largely held sway over him, his progress has been commensurate with the inherent strength and sincerity of his musical nature. To-day his playing of Beethoven is replete with the qualities of intellectual force, deep emotion, and broad simplicity of style that are its true characteristics. In his treatment of Schumann and Chopin this maturer breadth and simplicity also prevail. The sympathetic touch, the delicacy and finesse, the dazzling, irresistible bravura of his younger days, are still vividly present; but they are now tempered by a deeper contemplation and a more restrained passion.



## THE EMOTIONAL LEGACY OF THE CLASSICAL SCHOOL

### A REMINISCENCE OF THE TEACHING OF MOSCHELES

By W. F. PECHER

IT seems to be the idea of modern pianists that piano-playing as an art of expressing and transmitting feeling dates only from the present school of pianism. The facts hardly bear out this belief. May it not, on the contrary, be possible that the great modern movement which distinguishes the present period has, step by step, exchanged life for color, and emotion for picturesque quality? Certainly, at the opening of the year 1901, impersonality has become the watchword of the modern school, and emotion the exception. Few of the great pianists of the present day, neither D'Albert, Rosenthal, Hofmann, nor Friedheim, are emotional. They are architectural, philosophical, picturesque; but in exact proportion as they are able to import the so-called orchestral qualities into their playing they lose in emotional power. In this connection it would be well to remember Taine's pregnant criticism: "Music, the youngest of the arts, arose when painting no longer possessed the power to express the over-refined, excessive sensibility and vague, boundless aspiration of the age." Side by side with this we should place another observation of this philosopher:

"The decadence of art always follows its separation from the human type and model."

I spent between three and four years in Leipsic as a student with Ignaz Moscheles, at a time when Leipsic was in the zenith of its glory. Moscheles was one of the great lights of the Conservatory, a fine old man, somewhat bent with age, with strongly marked features, Jewish in cast, and silvery-white hair; his nose was refined, his mouth strong, his smile good, and his eyes large and pleasant. His appearance was courtly, and his conversation dignified; but his greatest charm lay in his soft, benign manner and gentle voice.

Liszt's little court at Weimar was anticipated by this earlier shrine of musical pilgrimage, initiated by Mendelssohn and perpetuated by Moscheles and others. Moscheles, who was pecuniarily independent in the large fortune of his wife, kept open house, where his students were sure to find the flower of the musical life of the day. Leipsic offered the various features characteristic of a musical center. There was the famous Gewandhaus orchestra to perform the works of the great composers, and of the composer who



paused there a day or two with his manuscripts. There was the discriminating audience of musicians and students to listen and applaud these performances. A constellation of great artists was gathered about Moscheles

the great Beethoven Trio in B Flat Major. Ferdinand Hiller came, and we performed one of his compositions. At Moscheles's house I heard Henselt, who played Moscheles's own study in thirds (from Opus 70). I also met



JOHN BAPTIST CRAMER (1771-1858).

in various musical departments, which afforded an atmosphere of the highest musical life and energy. Plaidy and Wenzel, Hauptmann, Richter, Papperitz, David, and Dreyschock were there. While I was in Leipsic, Rubinstein played at the quartet soirées. Bülow, Jaell, Pauer, Brassin, and Pruckner all came and went. Arabella Goddard played

Max Bruch, the votary of absolute music, and Dreyschock, the great "left-hand player." Clara Schumann was often in Leipsic, frequently playing. Joachim, the great violinist and wonderful Bach-player, often appeared at the Gewandhaus concerts. Clara Schumann's presence in Leipsic brings to my recollection the fact that at one of the "Abend-

unterhaltungen" in the Conservatory I played the piano part of Schumann's Quartet in E Flat, for piano and strings (Opus 47), the first time it was given in Leipsic. The compliment I received from Mme. Schumann more than repaid me for the study of the work. Rietz, the conductor of the Gewandhaus orchestra; Jadassohn, the writer of canons; Hermann Levi, afterward conductor in Munich and Bayreuth; Desshoff, court conductor at Vienna; Finck, afterward the famous organist in Stuttgart, and as many more, lent their personality to the city of Bach during my stay.

Music was then on the eve of its modern transformation. Classicism was already struggling to keep its hold on modern art; but it had lost none of its original charm. The pianism of Moscheles and of the school which he represented was then potent to move men's hearts; no strangeness interposed between its hearers and complete enjoyment. If it ever had power to excite emotion, it possessed it still. And it unquestionably did excite an emotion stronger than any modern pianist does or can; but the scale of effects by which this was done was no doubt smaller. More depended on the thoughtfulness of the player, and less on his technic, or I should say rather his variety of technic.<sup>1</sup>

Let us consider Moscheles. He was a great pianist. His tone was astonishingly round and full, and his power of execution ample for every demand made upon it. The charm of the old classic school, to which Clementi, Hummel, Field, and Moscheles belonged, was its songfulness. Until the advent of Liszt, piano-music was chiefly based on melody, although the school in question did not despise pearly runs, scales, passages, trills, and double trills. In fact, floritura was the great point of old classic technic. We should not forget, either, that Liszt, in the new departure which followed his contact with Paganini, approached songfulness, from the latter's standpoint. Czerny, his teacher, and Wieck, the father of Clara and instructor of Robert Schumann, were at the antipodes of the classic school—Wieck placing great value upon

songfulness, while Czerny was as strenuous for execution. Moscheles, who, like Wieck, represented the Leipsic standard, created and interpreted under the traditions of Italian song. Every effort was bent to interpret melody in such a way as to touch the heart; though, in moments demanding it, a fiery bravura has been the property of all the great pianists of the classic period.

I particularly remember Moscheles's fugue-playing.<sup>2</sup> He was a pupil of Dionys Weber, and with his master had made a great study of Bach—not the dry, pedantic Bach, but a living Bach, played on the principle of part-singing, in which expression and accent found full room for development amid the interlacing of the strands of counterpoint. Moscheles's Bach-playing was vocal in the perfect enunciation of each of the voices. Paderewski, Joseffy, and a few others of their school perhaps come nearest to his conception of any modern players. The Bach touch, which was made by a caressing pressure of the key, produced the most songful quality of tone possible on the instruments of the day, and the charm and resonance of the classic piano-tone has never been excelled.

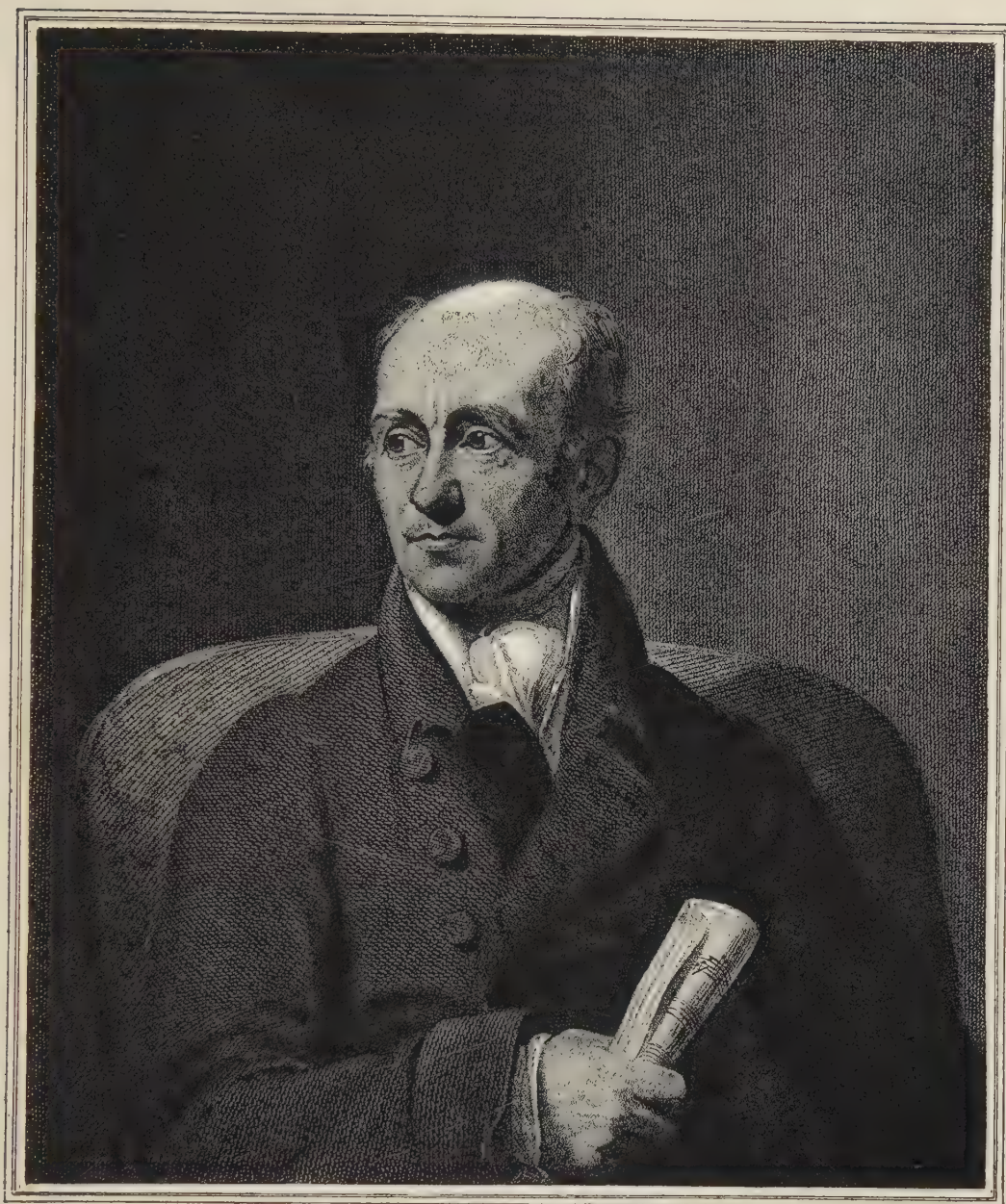
Besides Bach, Moscheles used to play Handel, Haydn, and Mozart, especially Mozart's Fantasia and Sonata in C Minor, which he delivered with great breadth and energy. Mozart's Rondo in A Minor was one of his favorite pieces. It was electrifying as he played it. The idea that Mozart should be played with colorless limpidity had not dawned upon the players of that decade. The classic Mozart had a great deal of color and fire.

Moscheles used to play Beethoven's "Sonate Pathétique," the "Moonlight," "The Appassionata," "Les Adieux," and "The Waldstein." His Beethoven showed a religious majesty, but it lacked neither the reverberation of thunder nor the electric fire. It was at the same time a songful Beethoven, the melody at all times standing out boldly. By melody he touched the heart.

Moscheles also delighted in playing Von Weber's sonatas, which he was wont to give in magnificent style. I remember that Moscheles played the "Perpetual Motion" very

<sup>1</sup> Beethoven's playing moved his hearers both to tears and to ecstasy.—THE EDITORS.





*Engraved by Edw. Scovell Historical Engraver to H.R.H. the Prince Regent*

MUZIO CLEMENTI (1752-1832).

broadly, with full tone rather than light and pearly, as we hear it to-day. So, too, he played Hummel, Clementi, and Cramer. Nothing touched by him was automatic; even his studies he played reverently, and finished exactly like concert pieces, in every detail of nuance and delivery.

Above all, Mendelssohn's "Songs Without Words" were played as rarely heard nowadays. Under Moscheles's fingers they were real

songs; his interpretation of them is almost a lost art, one that has been forgotten little by little, as piano-playing has turned from songfulness to attempt the production of shades of orchestral timbre. In Moscheles's day Italian opera was at its zenith; its purity, its delicate expression and fresh, delicious tone quality, were reflected in every other form of music.

Contrast, caprice, and climax were as

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familiar to the first half of the nineteenth century as they were to the last.

Moscheles's playing depended primarily on his legato, a noble singing tone that he

movement in single notes he made no use; but he played his octaves with an inflexible wrist, and played them with great power.

In summing up the resources of the classic



KARL CZERNY (1791-1857).

pressed out with his full fingers in broad, harmonious masses, and shaded from the most delicate pianissimo to the strongest fortissimo. Fire, energy, and sentiment he had in abundance, and he was also a bravura-player of the first rank. Moscheles played holding his knuckle-joints, if anything, a little depressed; his wrist nearly level; effected the escape of the key by raising the finger; and preserved a very quiet hand. Of arm

school, I think it may be fairly stated that from the standpoint of tenderness, sweetness, grace, and emotion, it exceeded that of to-day. If piano-music is to remain the exponent of the emotions, it must of necessity turn back to the melodic and therefore personal playing of an earlier time. The combination of this with the virtuosity of the present day would give us the very ideal of piano-playing.







## THEODOR KULLAK AS A TEACHER

BY FRANZ KULLAK

THE fact that I myself received inspiration from my deceased father's teaching makes it possible for me to testify to its excellence from personal experience. My first lesson with him decided my fate. My previous studies had awakened no special taste for the piano, but the complete joy in it that now awoke within me insured my future career as a musician. I was afterward placed in the men's classes of the "Herren Academie der Tonkunst," founded in the year 1855 by my father. The days that I spent there were among the happiest of my life.

Free from all pedantry, emancipated from "drill," my father awoke in his pupils the same lofty inspiration that animated himself. They gladly underwent the fatigues and pains which beset the path to Parnassus even when, while hearing his powerful interpretations as a pianist, they were fain to admit to themselves that the goal was far distant,—the mountain peak very high.

Many would have been lamed on the road or dropped altogether from the race had not my father's rules for the management of the hand been so eminently practical and thorough. It is proper to sketch them briefly. In the first place, my father desired to put his pupils in possession of a great technic. "Without it," he used to say, "it would be impossible even to approach to doing justice to the mighty masterpieces of the great composers who were themselves eminent piano-players." His theories had naught in common with those methods of instruction which, without noticeably advancing the technic, pinned the pupil down year after year to the formation of tone or of an outwardly correct position of the hand, or of a so-called delicate touch.

He cared just as little, on the other hand, for the long-drawn-out courses of study

usual to the artistic curriculum. He did not commence, like so many teachers when not suited with a new pupil's style of playing, by saying, "We will begin at the beginning." He set the student in *medias res* at once, and gave him on the spot a difficult task—very difficult, apparently almost unconquerable; but at the same time he showed him just how to master it by strong, slow practice with fingers well raised.

Primarily, also, my father taught a large, full tone like that which he himself possessed in such a high degree, in combination with which he had at command an ethereal piano. His scales were the acme of perfection in every respect; piano, they were chains of pearls; forte, with both hands, express trains storming on their way. Since it is easier to make forte into piano than vice versa, his method in this respect, as in so many others, was thoroughly rational. Tone-formation from mezzo forte may of course proceed in both directions.

Chopin's "Black-key Study in G Flat Major" was often the foundation of my father's first lessons, played with the right hand alone three or four times slower than written, forte and fortissimo, tone by tone. My father either played it himself with the pupil, or impressed the tempo upon him by counting every separate note aloud. He did not continue such preliminary teaching indefinitely; if the pupil had his studies pretty well in hand, my father some day "took him in tow." That is, he would play the étude on the second piano smoothly in concert tempo, allowing the pupil to follow him as best he could. The one who came through triumphantly could expect praise.

When the composition reached the last stages of preparation, especially when it was to be played in public, my father used to

choose a point on the opposite side of the hall, as distant as possible from the piano, for the purpose of regulating the conception of it as an entirety, and of prescribing the different shades of tone.

Since strength and rapidity are of mutual value, and strength of muscle is a prerequisite of brilliant technic, my father strengthened the fingers and made them mutually independent by special exercises. I assume that my readers are already familiar with the system of practice with supporting fingers which he planned for this purpose, and will add only that for his advanced pupils he developed these upon a chord of the dominant seventh. This gradually loosened the fingers so that they were ready for all kinds of combinations.

The technic of wrist-playing received full justice from the composer of the admired "Octave Studies." Certain peculiarities of Theodor Kullak's technic, not yet well known, are explained by the motions of the hand in legato playing. While my father, like every intelligent teacher, taught scales and legato passages with the utmost quietude of hand, he held that in certain cases it is indispensable to free the hand from numbness by oscillations sometimes vertical and sometimes lateral, the latter being indicated briefly as "side-strokes." These motions he combined in playing with the finger-stroke. This form of technic offers a happy corrective to the stiffness which finger-exercises sometimes threaten. The idea of the side-stroke is very easily grasped. Let the left hand be supported upon the key C by the third finger which rests fixed upon its note; then let the fifth finger and thumb utter a tremolo upon the notes of the octave G on either side of C, in such a way that these fingers do not effect the stroke by their own power, but by the lateral oscillation of the hand.

The other important specialty of my father was his songful playing, in the style of bel canto, which is seldom heard to-day except in the "accent pathétique." By my father's method the notes of the song received a noticeable but pleasing emphasis by raising the wrist forcibly upward, which caused the fingers to sink deep into their keys. My father therefore differentiated between the

stroke playing and the pressure playing of melodies and melodic phrases. He also possessed two supplementary kinds of stroke which sufficed him for all shades of legato playing. It may have been a consequence of the method last described that his fingers, except the thumb, were so bent backward that they covered the key with a greater cushion of flesh than is usual.

These are, in brief, the simple means by which Theodor Kullak not only raised himself to such an eminence, but also smoothed the way for his pupils. He had, however, an open eye for what others were offering in the domain of technic, and he willingly allowed full play to the individuality of his pupils. A prominent characteristic of my father was his generous recognition of strangers of worth in his art, the outflow of his thoroughly artistic personality.

This leads me to the picture of Theodor Kullak as master and teacher of "Vortrag." His delivery came from the heart and spoke to the heart. It had naught in common with the reflective and didactic style of his great contemporary Hans von Bülow. Of course, I have the Bülow of later years—the famous Beethoven player—in view. I say contemporary, because when Theodor Kullak, dissolving his connection with Marx and Stirn, founded the "Academie der Tonkunst" in Berlin, Hans von Bülow was invited to replace him as principal. Bülow seemed to desire not the position only, but even to wish to throw my father out of the saddle. He speaks of him very depreciatingly in his letters of that time. I do not wish to hold the Hotspur of five-and-twenty responsible for confidential utterances addressed to but one person and not intended for publication; but I cannot avoid mentioning with high esteem the sense of justice in the ripened man, which induced him to write in the "Scandinavian Concert Sketches," published in the year of my father's death (1882), "I may thank the extraordinarily high level of piano-playing in Christiania for my success in playing Beethoven in my last concert. The excellent virtuoso Herr Edmund Neupert (since deceased) and his sisters in art, Frau Dr. Missen (Erika Lie) and Frau Agathe Baker-Gröndahl, influenced in the most whole-



some way the formation of public taste in music by their playing and teaching. This trio comes from the model school of that great piano-master whose early death is a loss not to Berlin only, but to the entire world of music. His self-sacrificing and active life was devoted to preserving the best traditions of piano-playing by the formation of pianists, and his memory as a conservatory-master deserves the highest honor."

Bülow, himself, soon grew tired of his situation in the conservatory; he endured it in deference to the repeated requests of Liszt until, following a higher call, he in his sixtieth year gave up his domicile in Berlin and settled in Munich.

A more dangerous opposition had grown up in the meantime. Carl Tausig opened his academy for the higher piano-playing in 1866. Tausig, unlike Bülow, much resembled my father in more than one respect. There was the same remarkable touch,—Liszt called Tausig's fingers bronze fingers,—but in a higher degree. His technic was more finished and his infallibility a proverb. On the other hand, my father, at least in my estimation, was his superior in delivery. Tausig exercised a fascination upon his public. He worked, to be sure, preferably through sharp contrasts and particularly through an unusually pointed rhythm, behind which feeling noticeably disappeared. Comparison between Tausig's rendition of Beethoven's "Sonata in C Major, Op. 53," and that of my father, with whom I had studied it, was to my mind very interesting. Under Tausig's hands it gave me the impression of an enormous palace of crystal or ice; but my father made the very first movement living and full of soul, and in the last, but especially in the leading theme, he painted a picture which was very perceptible,—a deep sea under a blue sky, in the distance a reed pipe. These few words set us with one stroke into the feeling necessary for the apprehension of the "*Allegretto Moderato*," and give at the same time a lively idea of my father's nature and method of instruction, further examples of which may be found in a more developed form in the notes to his edition of Chopin. He always called poetry to his aid, and is it not the element of life common to all the

higher arts? It was this poetic disposition which made him different from the rank and file of pedagogues,—made him an artist-teacher.

At the piano he was a born reciter. His spirit and life had their roots in a noble romanticism (not mysticism). In this he differed from Liszt, of whose works he was excessively fond and which he interpreted in the noblest style. My father's interpretations were always full of soul, full of dramatic life, and yet they always maintained their consistent and harmonic character. There was in him no trace of the everlasting "*verschleppen, verhitzten, verhimmeln*," so characteristic of the piano productions of the day.

To learn my father's poetic quality, to know Theodor Kullak as a lyric artist, we must seek him in his compositions. I cannot refrain from mentioning a prominent characteristic which will give the intelligent player an insight into his musical psyche. It is evident that in principal things he trended toward Chopin, with an occasional leaning toward Liszt, as in the "*Frühlingsnacht*," and with a loving approach to German individuality in its folk-song. The beautiful transcriptions in the "*Liedern aus alter Zeit*," such as "*Freudvoll und Leidvoll*," after Richard, are good illustrations of the latter element; also "*Es zogen drei Burschen wohl über den Rhein*," and "*Lützow's Wilde Jagd*," after Weber. To these the delicate elaboration of Mozart's "*Das Veilchen*" should be added.

Examples of his style in folk-song are found in the original compositions "*Rothkäppchen*," "*Gazelle*," "*Leonore*" (ballad after the poem of Bürger), and works like the "*Müllerlieder*," "*Le Matin*" (from the Pastorals), and finally the charming pieces for children called the "*Kinderleben*," which have never yet been equaled.

A naïve piety was one of my father's peculiar characteristics. Although a free-thinker in religious matters (as a student he was one of Schleiermacher's hearers), he loved to give himself over to an inward sentiment of piety. The little piece "*Sonntagsmorgen*," in the collection just named, and the characteristic pieces "*St. Gilgen*," "*Barcarole*," "*Prière*," so full

of swing, and the second part of his "Trio in E Minor," which brims with consecration, are happy examples. Among many other pieces which evidence his ripe culture I may name "Perles d'Écume," and "Psyche," the romance from "Violen," the "Polonaise in A Minor," "Abendwind" (from the four "Solo-pieces"), and his "Piano Concerto in C Minor." It would be a mistake to judge Theodor Kullak's methods of playing and of instruction by the acquaintance with his works thus offered. In his piano classes, at least in the men's classes, it was only secondarily that my father was a lyric artist. Works such as Chopin's "Berceuse" and his nocturnes and mazurkas may have formed an integral part of his instruction for women's classes, but for us they were exceptional. Piano concertos, on the contrary, played the chief rôle, with the expectation that they were to be thoroughly comprehended and exploited in the orchestral classes. Beginning with Beethoven's two concertos, and that of Mozart in D minor, all the well-known landmarks of literature were on the list,—including Beethoven's three concertos, Chopin's two, Schumann's, Liszt's in E flat major, Henselt's, and Rubinstein's in D minor and in G major, which last has been made known chiefly by my father.

Those who are acquainted with the powerful impression made by Liszt and Rubinstein in their concerts by the use of the octave-technic, and who remember how much stress my father laid upon this particular branch of piano-instruction, will readily believe that

he did not fail of greatness in the treatment of such passages. The powerful octave passages in Chopin's "Polonaise in A Flat Major," and in the finale of Liszt's "Campanella," lost nothing in his hands. They were truly brilliant and noble, and so was Liszt's powerful arrangement of Sebastian Bach's "Preludes," the "Fugue in A Minor," and the "Phantasie and Fugue in G Minor." In short, the greatest and most difficult works were the order of the day. My father especially liked the "Phantasie in C Major" and the "Études Symphoniques" among Schumann's works. Schumann's other youthful compositions—those connected with the "Masked Ball"—found less favor. He had little liking for this form of musical composition, which indicates with what deep earnestness he regarded his art.

He interested himself with pleasure in all the best novelties; among others, the productions of Grieg. Although, as far as I know, he never practised, I remember one special occasion when my father prepared himself for an art performance. It was the reopening of his chamber-music soirées, inaugurated in his rooms for chosen pupils and favored guests. Among the pieces played on that occasion, the "Trio in F Sharp Minor," by César Auguste Franck, is particularly impressed upon my memory. I know certainly that my father played that for himself alone. For the sake of completeness, I mention finally that in later years he interested himself in the Richard Wagner cult, and that he always kept step with the spirit of the times.







## RECOLLECTIONS AND ANECDOTES OF BÜLOW

BY

BERNARD BOEKELMAN

WHEN Hans von Bülow, in 1851, at the age of twenty-one, resolved to devote his life entirely to music, he found a large field for desirable reform in which to exercise his activity. Liszt, who, previous to 1847, had reaped the laurels of a royal virtuoso, then began his career as conductor at the Royal Opera House in Weimar, and soon found himself surrounded by the best of the young musical talent of the world. His pupils—the artists of our generation—he easily indoctrinated with the novel ideas which he brought forward in his own compositions. He began the publication of his symphonic poems, and in 1850 brought out Wagner's "Lohengrin" in Weimar for the first time. This production, under the baton of Liszt, opened the "thirty years' war" between the classical and the new German schools. The offensive struggle was made under great difficulties, the headquarters of Liszt, the general-in-chief, being in Weimar. The contention was between form and freedom; the "classicists" confined their creative acts to well-defined art forms, while the "romanticists" desired to bring out new ideas, to enrich the tone material of their art, and to add to it new means of expressing emotion. The romantic school, however, had within itself the germ of artistic realism. Thus Schubert, whose spirit is essentially romantic, is accounted classic because he merely sought to express the sentiment of the poems he turned into songs, without any effort to make each note conform to the exact shade of feeling expressed by the word to which it was sung. This conformity of note to word, the crucial test of the new German school, was instituted by Liszt, whose songs are practically small phrases in recitative form. Liszt further declared war by breaking the laws of formal symmetry in his symphonic poems.

In proposing that the only limits to musical form should be the limits which define the poetical idea expressed by the music, he became, with Berlioz, the champion of program music. To obtain new means to express the different emotions, he used new and unusual harmonic combinations. Berlioz, who had visited Germany between 1842 and 1845, enlarged the orchestra with new instruments and new tone-coloring. Wagner employed all these innovations in his music-dramas, and became the exponent *de facto* of the new German school.

### WAGNER'S ADHERENTS

WAGNER'S versatility as a writer soon brought matters to a crisis, and at the same time secured him a host of adherents. Among the Liszt-Wagner forces there were many men now well known for originality and talent. Among them we recall Friedrich Nietzsche, professor of classical philology in Basel. Upon the publication of "Parsifal," however, Nietzsche publicly announced his defection from the cause in a pamphlet called the "Fall of Wagner." On the other hand, Heinrich Ehrlich (better known in America as the editor of "Tausig's Studies") contributed a tract on "Wagner's Art and True Christianity." Richard Pohl, L. Köhler, Franz Müller, Joachim Raff, William Tappert, Heinrich Porges, Otto Lessmann (Bülow's pupil), and Gottlieb Federlein all wrote, analyzed, and explained in tracts, in the columns of the "Allgemeine Deutsche Zeitung," or in other musical periodicals wherever open to their views. Franz Brendel, who succeeded Schumann in the "Neue Zeitschrift für Musik," made that paper a kind of official organ for the propagation of the ideas of the young dramatic-musical school, and it was in its

pages that Wagner's famous anonymous article, "Das Judenthum in der Musik," first appeared. The activities of the new propaganda did not stop here. Felix Draeseke wrote a humorous school of harmony in rhyme, while Weitzmann actually formulated the laws of the new harmonic development, and reduced the whole to a practical pedagogic basis. Karl Klindworth wrote the piano scores of the Nibelungen Trilogy; Peter Cornelius, poet and musical littérateur, translated many of Liszt's French writings into German; Tausig, whom Weitzmann dubbed "the last of the virtuosi," conducted the works of Wagner, Liszt, and Berlioz in Vienna. The entire movement was full of energy, productivity, and violent rancor. Religion, race, morals, politics, and artistic convictions were inextricably involved in the mêlée. Such an array of musical genius as the world will hardly see again, intoxicated with the beauty, the liberty, the originality, and the power of the new creative movement, threw itself into it with all the ardor of the artistic nature.

#### BÜLOW AS AN EDUCATOR

No wonder that a man like Bülow, a thinker, a student educated in the universities of Berlin and Leipsic, did not stand aloof, but took up the cry, "The public needs education, and must have it. I will be your teacher: follow me." Like Napoleon, he decided to be dictator in the new empire. He wrote, he edited, he gave concerts and recitals, he revised, he founded concert organizations, he published, he brought forward writers and musicians. He invigorated, disciplined, inspired, and, in short, constituted a head center of aggression in the prosecution of the movement to which he adhered. The declaration of war against Wagner in Paris in 1859, Wagner's part in the political conspiracy in Saxony and his consequent exile, the glorious victories of his operas in the Bavarian capital, and the present recognition of his greatness in Paris, are significant epochs in the struggle. In all this Bülow's success is identified with Wagner's; but in estimating Bülow's life-work, he is seen to be greatest not in his own musical performances, but in what was concealed behind his performance. In him Emerson's saying, "Somewhat resides in the

men whose fame has come down to us that begot an expectation that outran all their performance," is most strongly exemplified. Neither Bülow's piano-playing nor his conducting accounts for the enormous influence that he exercised upon the musical life of his generation. His influence on music was the work less of his musical endowment than of his personality; "that reserved force which acts directly by presence, and without means," was emphatically his. And behind that force lay his simplicity of aim and his sincerity of conviction. He was first and foremost a teacher. To teach he traveled as concert pianist, and gave recitals in all the principal cities of Europe. His programs were carefully planned to propagate his ideas. To a collector these programs would be treasures of art; every worthy master, known or unknown to the musical world, was represented. What the painter gains from the exhibit of academy and salon, the composer obtains from the concert program of the popular artist. The popularity which more than one modern composer now enjoys is directly traceable to Bülow's introduction of his works. This presentation to the public of new music Bülow persistently made, for music's sake. He shared with Liszt the habit and principle of working continuously for what he recognized as good.

#### BÜLOW AND HIS PUPILS

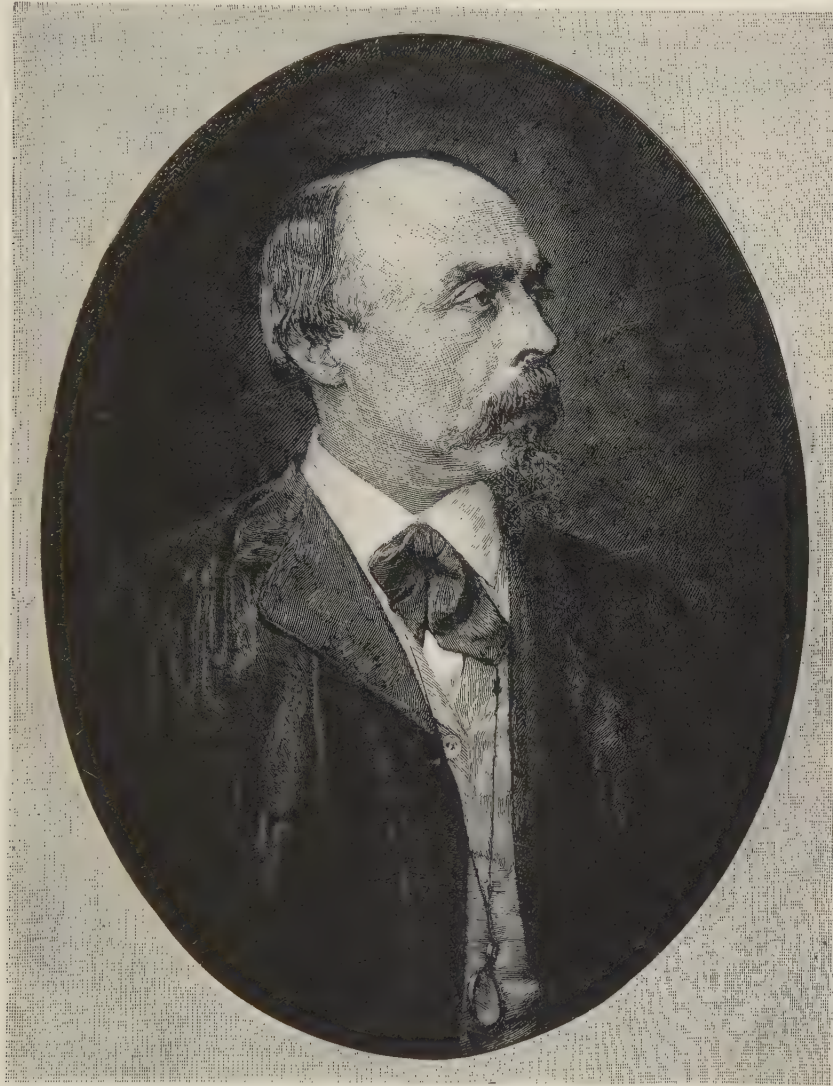
As pianist, conductor, and writer, Bülow taught and trained his public; but among his many personal pupils, although his lessons were careful, minute, and painstaking in the extreme, not one has achieved undoubted preëminence; while Liszt, who inspired, attracted, encouraged, and never taught, really formed the pianists of the world. Creative genius is a fire that kindles and sustains kindred genius, and such genius Bülow had not; yet his relations with his pupils are a pleasant theme, in sharp contrast to his haughtiness among people of high social rank, and to his short memory of favors received from such noble sources. I like to remember how, in the midst of a brilliant concert in a famous capital, he recalled the name of an old bassoon-player in the orchestra, the father of a former pupil; how he hunted the old man up, and sat by



him the whole evening in the intervals of the performance, saying kindly things about the son.

But, although Bülow formed no one pre-eminent pianist, he succeeded in impressing

appearing in public, and had been teaching diligently in a conservatory, received a note announcing that, through Bülow's recommendation, he was invited to play exactly five days later in one of the oldest German



HANS VON BÜLOW.

PHOTOGRAPHED BY JOSEPH AIBL, MUNICH.  
ENGRAVED BY R. G. TIETZE.

his standard of musicianship upon the whole musical life of Germany, and that standard was exacting. One of his pupils once requested of him an opportunity to play in concert. Bülow looked non-committal, and made no reply. Six months later the applicant, who had meanwhile given up hope of

university towns. Appalled at the prospect, the young man hurried to his patron to explain. "Not ready!" exclaimed Bülow, looking through him as if he did not exist, and then, turning scornfully on his heel, "An artist is always ready." Stung by his contempt, the youth undertook the concert, slept

not during three nights and days of preparation, was successful, and, hastening to return thanks, found that Bülow had already possessed himself of full information, and was humming and playing snatches of the program in high good humor.

Another pupil, on whom he sprang a similar surprise, did not fare so well. Bülow had promised to bring out a concerto (Op. 30) which Friedrich Kiel, his enthusiastic admirer, had dedicated to him. The annual meeting of the Ton-Künstler Verein, to be held at Karlsruhe, furnished the opportunity. Although Kiel belonged to a most conservative classical school, and Bülow was immersed heart and soul in the "music of the future," the latter threw himself into the study of his friend's composition with such ardor that when, after the manuscript had been in his possession five days, Kiel called, by invitation, to look over the *tempi* and *nuancen*, Bülow played the whole from memory, and turned over the manuscript to the composer so that he could accompany him on the second piano. The domestic sorrow which resulted in the breaking up of his home immediately followed. Beside himself from the shock, Bülow was confined to his room by his physician's orders; but in his agony he did not forget Kiel, though playing was now impossible for him. As soon as he could command himself, he wrote to one of his most efficient pupils, offered the young man a check for one hundred thalers for his traveling expenses, and begged him to undertake the concerto. There were now only four days before the concert; the pupil could not prepare Kiel's work in time, and it was omitted from the program. Bülow never forgave the unfortunate pianist, and would have nothing more to do with him.

I have before me a letter of Bülow's, written to a pupil who had disappointed him, which gives a curious insight into his work as a teacher. After complaining that out of every eighteen lessons he loses six, and that he [Bülow] cannot compose on lesson days, he adds: "It is not preference for teaching that makes me rob myself of my time; I have talents which suffer greatly from my choice of this profession, and time is very short, especially for an artist who wishes to accomplish anything out of the ordinary. I cannot persuade myself to resign this ambition,

though I am obliged to curtail it greatly by using my time for other matters. I have therefore divided my hours in such a way that some days are taken up entirely in giving lessons, others exclusively in private work. Except when small concert tours have interfered, I have always considered myself bound to keep my appointments with my pupils. You, whose capital is the use you make of your time, will understand the justice of my resolution. I am not going to be absurd, and blame you for the lessons you have missed, but I must make other arrangements in future." Here we have the man—scrupulous, industrious, ambitious, and kindly, but devoid of the careless spontaneity of the creative musician. Mendelssohn could beguile a sleepless night by writing a hunting-song; Schubert scrawled his immortal serenade on a wine-house table; Mozart paid a butcher's bill with a waltz; but Bülow could not collect his thoughts to compose on lesson days.

Bülow had no mercy on himself; he would rob himself of sleep for weeks to do a bit of writing or editing. The story of the tumbler of cold water that Buffon ordered his valet to throw in his face to spoil his morning nap is literally true of Bülow. Under such hydropathic inspiration he actually finished his "Fantasie" (Op. 17) on the "Ballo in Maschera."

#### BÜLOW AS COMPOSER AND PIANIST

It is usual to say that Bülow could not compose; but this is true only in so far as his talent for composition was of less importance than his personality. His "Sänger's Fluch" is musical, interesting, and beautiful, but devoid of emotion. The same is true of his "Nirvana." Musicians enjoy Bülow's compositions in exact proportion to their musical learning. The same must be said of his piano-playing. His interpretation was always interesting and polished, accurate even to the smallest details; but there was no spontaneity in it. Schumann he disliked because he could not command the necessary technic to play him, and he could play neither Chopin nor Liszt, because he lacked the fancy required for the one and the abandon necessary to interpret the other. The difference between Liszt's "Don Juan" fantasia, under the fingers of Tausig, or even of D'Albert, and under those of Bülow,



discovers the fatal defect in the latter. At the piano Bülow was never free. His fame as a pianist must rest on his playing of Beethoven, especially Op. 106 and Op. 111. Here his resources are exclusively intellectual—discrimination, contrast, construction, and climax. Bülow's mental organization was inflexible. He has been described as a cross between a Bismarck and a Schopenhauer. He was rigid in mind and body. The feline suppleness of muscle characteristic of the born pianist was not his. His technic was obtained and kept up at great physical expense. His well-known saying that if he lost one day's practice he felt it himself, but if he lost three the public knew it, is a confession of the burden he carried. Contrast the career of Paganini, who, during the great concert tour in which he carried the world by storm, never practised a note. He had his skill by nature. Bülow, on the contrary, acquired his virtuosity painfully and late, and in consequence lost it early. To the bodily fatigue and nervous wear occasioned by incessant piano practice must be attributed a great part of his irritability, and ultimately his untimely death. He always said that he began to study two years too late,—*i. e.*, at eight years of age instead of six. As he had sufficient execution at fourteen to play Mendelssohn's Concerto in G Minor before Frederick Wieck, the father and teacher of Clara Schumann, the statement marks the difference between amateur and professional requirements.

### BÜLOW'S WONDERFUL MEMORY

THE lack of spontaneity in Bülow's piano-playing was in astonishing contrast to the fire, dash, and freedom of his conducting. The orchestra was, in fact, his natural instrument, and this explains his passionate devotion to the new school of composition, which had the development of orchestral music as its vital factor. His mental equipment for a conductor was complete. The ear and memory of musical genius were Bülow's in a most astonishing degree. His phenomenal memory had, in fact, no boundary line.

I have referred to Bülow's astonishing feat of memorizing Kiel's concerto, which the man who wrote it could not accompany without notes. His accuracy was almost infallible. He was once rehearsing a composition of

Liszt's for orchestra, in that composer's presence, without notes. Liszt interrupted to say that a certain note should have been played *piano*. "No," replied Bülow; "it is *sforzando*." "Look and see," persisted the composer. The score was produced. Bülow was right. How everybody did applaud! In the excitement, one of the brass-wind players lost his place. "Look for a B flat in your part," said Bülow, still without his notes. "Five measures farther on I wish to begin."

I once called on Bülow, by appointment, at a certain hour. As I waited outside the door, watch in hand, for the precise moment agreed on (it was one of his peculiarities to resent violently any deviation from his hours; to be a moment too early was just as heinous an offense as to be a moment too late), I heard him reading Bach's "Chromatic Fantasie" at the piano, so slowly conning each note that I knew he was committing it to memory. "There," said he, when I entered, "it's done. I am going to play it in a concert to-night, and I've learned it by heart since dinner. I do not like to be so hurried, but I had no time, and I am determined to make them hear Bach whether they like it or not. Do you know how to be perfectly sure of your piece in public? Play it over with each hand separately three times the day before the concert, and do not play it at all the day you perform. Then you are certain not to forget the notes."

Long before middle life he knew by heart even the smallest details of the classical works of Beethoven, Mozart, Haydn, Scarlatti, Bach, Handel, and those of the modern school, such as Chopin, Schumann, Brahms, Jensen, Raff, Liszt, and Wagner. Not only were their piano compositions on his finger-tips, but still more surprising were his feats of musical memory as an orchestra and opera conductor. The Hanover, Meininger, and, above all, the Munich Opera-house, furnish a list of the most incredible achievements of his skill as a leader of the operatic stage. Will there ever again be an orchestra trained to play the Beethoven symphonies without notes, as the Meininger Orchestra played them under Bülow's baton?

Here, too, the instinct of the teacher shone preëminent. He founded the Symphonic Concerts in Berlin to offset the Philharmonic

Concerts of Taubert. This successfully accomplished, he wrote to a friend: "As I do not like to see my work go to pieces, I am happy that Hans von Bronsart will be my successor in Berlin. I go with pleasure to Munich, where I am sure to find a more congenial atmosphere." The "atmosphere" was operative. All Wagner's operas, regardless of cost, were put on the stage by order of King Louis, under the direct inspiration of the composer and the leadership of Bülow.

Bülow's fame as an interpretative musician may safely rest upon his conducting of the works of Wagner and Beethoven. The incomparable production of "Tristan und Isolde" in Munich in 1865, of the "Meistersinger" in 1868, his training, in 1880, of the hitherto unknown Meininger Orchestra, with which he "concerted" all over Germany and Holland, and, finally, the Philharmonic Concerts in Berlin and Hamburg, are immortal in the annals of the conductor's baton.

#### HIS APPRECIATION OF OTHERS

BÜLOW's own shortcomings as composer and pianist did not make him blind to the abilities of others; but he demanded artistic sincerity. Pot-boilers were his abhorrence. "I do not see how Jaell can play the same piece an hour every morning, year after year," he exclaimed indignantly, as he kicked the music under the piano after reading (by request) one of this popular artist's paraphrases. He was just as ready to extol as to condemn. One day a foreigner, young and unknown, entered Bülow's music-room as he sat talking over business matters with Wagner. The stranger presented a letter of introduction, to which the artist paid little attention, and sat down patiently to wait. Wagner continued to talk, and to escape hearing a conversation not meant for his ear, the visitor approached the piano. The score of "Rheingold" stood open on the rack. Before he realized it he became absorbed in the music, began to play it at first *sotto voce*, and soon, abandoned to its charm, with a most superb mastery. Wagner, on the point of taking leave, turned back and stood motionless to listen; the splendid genius of the player became more and more evident; and, unable to restrain themselves, Bülow and Wagner rushed to embrace the unknown musician. It was Camille Saint-Saëns.

#### BÜLOW AND WAGNER

BÜLOW had barely received his appointment as court pianist to Ludwig I of Bavaria when the blow fell which ruined his life. Before him stood two alternatives: Should he sacrifice his artistic or his human feelings? To adhere to Wagner, who had broken up his home, and to the movement to which he was enthusiastically pledged, meant to stamp out every emotion of resentment that is keenest in man. Bülow, with incredible self-abnegation, resolved that the progress of music, to which he had devoted his life, should not suffer in his quarrel. He continued to support the career of the rising genius, and never flinched from his resolution to force Wagner's success onward until that success was absolute. None the less, the inner struggle destroyed him. His health never recovered. His fickleness to friends and benefactors became proverbial. His irritability developed almost into mania. The natural sweetness and loyalty of his nature were turned to bitterness. The cruelty of his epigram set his path with enemies. But his work for music went forward unceasingly, and it is impossible to overestimate what his self-sacrifice has done for it.

In the early days of the Wagner struggle Bülow threw the whole weight of his personality into the scale. Musicians and press eyed the Wagnerian innovations askance, and even Bülow's own orchestra, which found its technique inadequate to the new demands, privately declared the Wagnerian effects to be humbug. Bülow nursed his wrath as if it had been a personal affront, and one day, at a rehearsal of the "Meistersinger," he stopped the orchestra just before a peculiarly treacherous passage, laid down his baton, and said sarcastically to the delinquent horn-blowers, "Look out, gentlemen; there's 'humbug' ahead."

Bülow's part in accomplishing Wagner's triumph has prevented recognition of the breadth of his own views, and of his ultimate freedom from party bias. Brahms is as conservative as Wagner is revolutionary, yet it was Bülow who brought Brahms to the front, and trumpeted his fame in notes of the most lavish praise and admiration. He was just as untiring in his efforts to forward the fortunes of Raff, whose dangerous gift of melody fairly



betrayed him into many a *salon-stück*. Bülow even played Raff's concerto, which is brimful of light melody. When Jensen could not obtain a hearing, Bülow put his music on his recital programs, wrote an exquisite critique of his genius, and thereby produced for his favorite a host of admirers. He was always in the opposition. When one battle had been successfully fought, he turned to find a new fray. When the tide of popular fancy turned against Mendelssohn, Bülow hastened to play and edit his compositions. His editions of the "Capriccio" (Op. 5), and of the "Rondo" (Op. 14), are the most exquisite extant. He always found time to write a friendly preface to a meritorious work, and no paragraph ever emanated from his pen that was not thoughtful and suggestive. He concerned himself about the little canons of Kunz, the forgotten beauties of Scarlatti and Gluck, and the noble literature of Beethoven. His name was the "open sesame" to popular approval, and it was never refused to anything which he believed to be of value to music.

#### PERSONAL CHARACTERISTICS

BÜLOW loved culture passionately. There is an authentic story of his making a day's journey to Stockholm with a well-known savant, and discussing with him every current topic of politics, literature, science, and art, except music. In the evening the traveler was astonished to find his delightful companion on the platform giving a piano recital.

When he made a concert tour, he provided himself with the history of the countries he traversed. He went through Italy one entire season with a history of Rome under his arm. Undoubtedly the author who had the greatest influence on him was Schopenhauer. To the day of his death he could repeat pages of his books by heart; when he was in the university he used to sleep with his favorite volume under his pillow. Once a fellow-student came in, and playfully threw the book across the room, to Bülow's intense anger. Schopenhauer is a poor consolation to a man of sorrows, and his influence was no help to Bülow's inner life and feeling. Under his tuition his pupil became a confirmed pessimist. His emotional pessimism, his refractory nervous organization, his quick and vivid musical intelligence, and his wide and varied culture, all worked

together in everything he did, and no estimate of his influence upon the music of to-day is just which does not find each of these elements vital in it.

The pathetic part of music is its loneliness. Bülow could recognize the genius of Saint-Saëns because he was great himself. But he learned early that from his public he could expect no similar recognition. He had not the genial art of emotional, musical speech which is nature's universal language. He grew to hate the laity, which would rather feel than reason about what it listens to. As he became older, more cold, more intellectual, and more unhappy, his temper toward his hearers grew worse and worse. "If you will alter the stage as I propose," he said to Wagner, in my hearing, "we shall lose only a couple of rows of hogs from the auditorium."

Social rank did not count in his estimate of values. He broke up an audience of titled personages, assembled to enjoy one of his rehearsals, by causing the bassoon-players to perform their parts alone until the listeners all left in disgust. "Now," said he, cheerfully, when the last of his noble hearers had departed, "we'll go to work." He kicked the name-board of a certain piano off the stage because it degraded the artist into an advertisement. In the presence of an enthusiastic audience he once noticed two laurel wreaths on the piano. He picked them up, looked at them, and then kicked them under the instrument. He did this because he resented the idea that musicians should be treated differently from other men. He wished music to be a manly calling. He would not have it degraded into a matter of patronage. "Go, take that laurel wreath to Herr Franz Lachner [his predecessor in Munich], who is on the pension list," he exclaimed to an usher. "I am not superannuated."

Like Liszt, Bülow realized with shame that music was an art the exponents of which were the pets and playthings of noble patrons. Like Liszt, he asserted the right to live on equal terms with people of culture—as a private gentleman. To build music up to the rank and standing of an independent profession was the dream and struggle of Bülow's life. Every musician who values his own manhood owes to him an opportunity of self-respect heretofore unheard of.

His naïveté was equal to his insolence.

The *haute société* of Berlin was gathered to examine a phonograph. There were cylinders of sentiments from the Emperor and various noble personages, and Bülow was asked to play into the instrument. When he came to hear his own performance repeated through the tube, his amazement and horror were boundless. "That machine is n't worth anything," he exclaimed. "It is n't true; I never played like that—never!"

I have said that there was a lack of feline character in Bülow's physique. He was, however, very feline in his nature. When he saw a friend whom he liked in the street, he would run toward him, embrace him, and kiss him on both cheeks. Within ten minutes his manner would change, and he would say something so bitter, so personal, so wounding, that the victim would never forget its sting. Months or years after the same man would perhaps receive, unexpected and unasked, some practical advancement in his fortune that could be traced directly to Bülow's helpful hand. Bülow's love of helpfulness and his passion for sarcasm were continually at war. He not only worked with voice and pen for

musicians whose talent constituted their only claim on him, and whom he insulted between whites, but the proceeds of his concerts were freely spent on artistic interests. One whole tour was made to increase the capital to bring out Wagner's operas. Musicians' widows, music societies, monuments, and publishing schemes all profited by his generosity. And yet at the end of a century of bitterness, hatred, and rancor unparalleled in the history of art, this "gospel of music," as its cult fondly called the doctrines which they advocated, is, after all, not a final and conclusive revelation of the laws of beauty. It is but one wave of musical development. In the great ocean of music nothing is lost. The Wagner cult, which has beaten with such fury upon the shore of art, which proclaimed it to be its mission to efface everything old and timeworn, has effaced nothing, and a new generation will witness a new development peculiar to itself; but into the broad current of the world's musical life the passionate, forceful nature of Bülow has passed, and there it will be more and more felt for good.





THE LEADING METHODS OF PIANO  
PLAYING







USED BY PERMISSION.

A DETAIL OF "THE REPOSE IN EGYPT," BY VANDYKE.

## POINTS FROM OSKAR RAIF'S METHOD OF PIANO-PLAYING

BY AUGUST OETIKER

OSKAR RAIF'S "Über Fingerfertigkeit und Anschlag," published posthumously, is a most important work. The originality of the method of Prof. Raif, who was a pupil of Bülow and Tausig, and his success both as a teacher and a pianist, make the following résumé of his peculiar principles indispensable to any comprehensive review of the methods of those masters of piano-teaching whose contributions are of permanent value. Prof. Raif's rules are the work of years verified by practical teaching; and the principles enunciated in his volume must be taken into account in all successful study of the piano. Raif's original exercises for the mechanical preparation for piano-playing may be sought in the volume itself; but the writer's long observation of the method,

in teaching, prompts the following exposition of the principles behind the method.

### NO DIFFERENCE IN FLEXIBILITY BETWEEN EDUCATED AND UNTRAINED FINGERS

THE predominant method of teaching piano-playing to-day is founded on the belief that musical expression is inborn and cannot be instilled; that the duty of the pedagogue begins and ends in building up the technic by augmenting the facility of each individual finger; and that virtuosity consists in extraordinary gymnastic ability. But experiments with people of all classes, pianists and non-pianists, have resulted in demonstrating that the fingers of trained pianists, tested individually, are not more nimble than those of

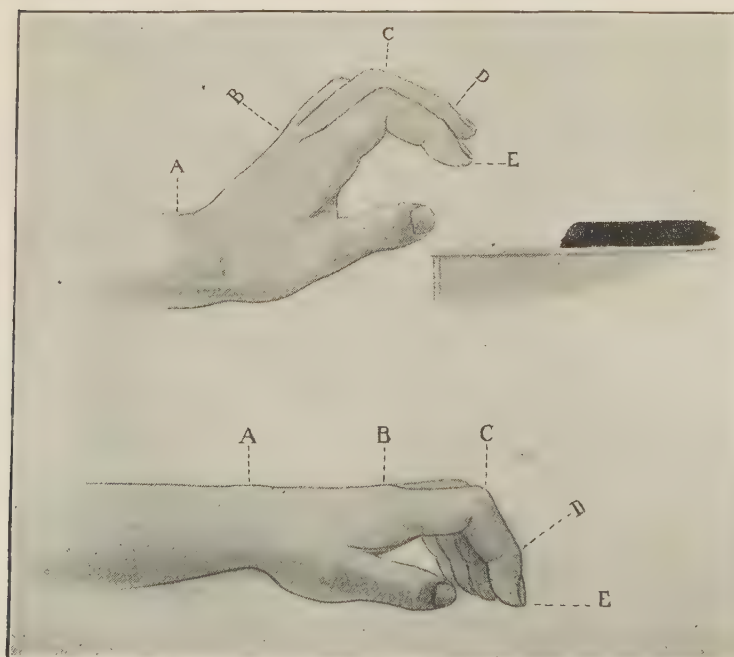
other people; that flexibility depends on the gifts of the player rather than on his training.

#### TECHNIC DEFINED AS TIMELINESS OF MOVEMENT

EDUCATION of each finger separately does not remove the difficulties of piano-playing, for the technic of the piano may be summed up as *correct timeliness of movement*. In other words, technic consists in properly timing the several motions involved in attacking the key with those concerned in the preceding and the following attack. Technic is the correlation of nervous action, rather than mere flexibility. Since correct timeliness of movement presupposes a thought, a willing, it is clear that its successful study depends upon exercises to obtain timeliness of motion taken in a tempo sufficiently slow to make control of the motion of the fingers possible.

#### THE RAIFF POSITION

It is necessary to equalize the differing strength of the fingers to acquire equality of the touch. Professor Raif obtained this by a position of the hand which differs very much from that in general use, but which has the advantage of being much more natural, as the two following figures show:



RAIFF POSITION (UPPER). USUAL POSITION (LOWER).

The Raif position raises the tip of the finger much farther from the key than does the usual pose. This greater distance from the key gives a correspondingly stronger attack, which may be utilized by the weaker fingers.

The timeliness of the finger motion in the delivery of music depends upon reflex nervous action. But reflex action is the secondary result of motions often repeated in obedience to conscious efforts of the will. At the moment when the musical idea reaches expression, the mechanical difficulty of its delivery is automatically overcome; but this automatic action of the fingers presupposes the long-continued repetition, under the guidance of the will, of exercises executed with precision in slow time.

Exercise of the muscles to produce flexibility hardens and advances their strength and endurance, but does not increase the agility of the fingers. This object is attained by playing all the exercises forte.

Slow and strong practice are the two principal factors necessary to attain this end. Increase of tempo is not advantageous, because it does not permit the requisite attention to each motion of each separate finger. As soon as the muscles have acquired the necessary strength by slow practice, any composition thus studied may be played in quicker tempo, because the action of the fingers has now become reflexive.

#### TOUCH EASILY TAUGHT

CONTRARY to the view of most musicians, that the species of attack which produces a singing tone is something inborn and undefinable, neither to be learned nor taught, Professor Raif held that the translation of individual feeling into expression upon the keyboard is merely a problem in mechanical motions. This fact he set forth in a series of detailed experiments, in which the chief rôle is played by the piano-hammer. The hammer receives from the



player a variety of well-defined forms of motion corresponding to the variations of the stroke. These it transfers to the vibration of the string, and thereby colors the tone.

### HOW TO MAKE A SONGFUL TONE

THE poetry of the delivery lies in the variety of the tone-colors called forth by the touch. A sudden stroke invariably produces a hard, mechanical tone, because the jerk of the hammer unfavorably influences the vibration of the string and its resulting tone-color.

The songful, musical tone is, on the contrary, obtained when the key is not driven down suddenly, but is subjected to a gradual pressure which continues until the entrance of the next following motion, so that a connection is established between each succeeding tone. Raiff's hand-position agrees well with this stroke, because it raises the fingers a greater distance from the keys and facilitates an attack in which the tip of the finger describes a bow. Perfect mastery of the finger movements is of course necessary in the attainment of such a stroke as will produce a noble musical tone. Let these technical preliminary conditions be once conquered, however, and nothing hinders the expression of individual sentiment.

### RAIFF'S TECHNICAL EXERCISES

WHEN people asked Professor Raiff what material for instruction (methods, studies, etc.) he used in the development of his pupils, he was wont to show them a sheet of paper on which were noted certain exercises which covered those difficulties that occur in almost every piece. For instance, the "passing under" of the thumb is one of the greatest obstacles to equality of tone, but this technical difficulty, which is so prominent in scales and arpeggios, is much lessened when the thumb is prepared for its attack by being passed beneath the hand to a position above the key in readiness for its stroke. For instance, in the scale of C, as soon as the thumb is released from its key after a stroke it should be placed high above F, and wait there in readiness for its turn. The blow of the thumb on the succeeding C, to which it must reach beneath the fourth finger, is much more difficult, but it is prepared in the same way. The loss of time which is in-

volved in "passing under" without preparation is the great difficulty in smooth delivery, but is eliminated by this plan. This method of preparation of the thumb should be observed in arpeggios.

The practice of the scale in C major, including the fingering 1 2 3 4, 1 2 3 4, etc., and the practice of the chord of the diminished seventh (doubled) in arpeggios, greatly assist the training of the thumb. Exercises for equality of stroke in which the weak fingers are raised higher than the others are valuable. The thumb is apt to be unpleasantly noticeable in scales and arpeggios, but if it be made to strike pianissimo this will be obviated. The other fingers may be strengthened by exercises (scales, etc.) studied with a variety of tone. The scales, particularly in initial practice, should be played in contrary motion, because then the thumbs are almost always passed under simultaneously.

### LEGATO ALL-IMPORTANT

LEGATO playing is a very important point in Professor Raiff's system of instruction. Legato studies are the only ones which are useful. Even staccato passages should be studied legato, for in this touch the fingers are in a relation to one another which, with constant equality of fingering and with the requisite study, secures certainty and firmness of stroke. In staccato, on the contrary, the connection between the picked-off note and that which follows it is broken, and the player, bereft of his point of support, mistakes his distance from the succeeding note, and security becomes a matter of chance.

### LEGATO IN SKIPS POSSIBLE

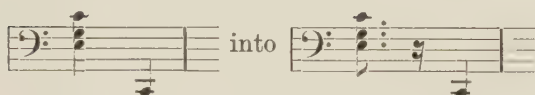
It is possible to establish a legato between the notes of any desired interval. Most people would think a connection between



impracticable without the use of both hands or the help of the pedal. But legato may be produced in this case by a motion projected in an unbroken bow from one note to the other. The size of the bow is proportional to the length of the interval; the wider the distance spanned, the more curved the bow

of motion, and vice versa. The certainty of the attack in skips of this kind depends upon making the initial tone the point of support from which to measure the distance to the next note, and upon carrying the hand with an unbroken sweep to its objective point.

Octave passages, legato and staccato, should be studied on this principle of legato obtained by curved motion. The well-known octave passage of Chopin's "Impromptu in F Sharp Major" becomes secure by this method. The favorite device of shortening the first note of passages written



in order to be sure of the note to be obtained by the great spring, instead of delivering it correctly in legato, is eliminated by using a curved motion.



The limits of this article forbid more than the citation of two important rules:

In delivering a melodic passage or motif,

the highest note in the series should always receive somewhat more than its exact time, provided it falls on an accented count. For example, Chopin (Op. 48, No. 2):

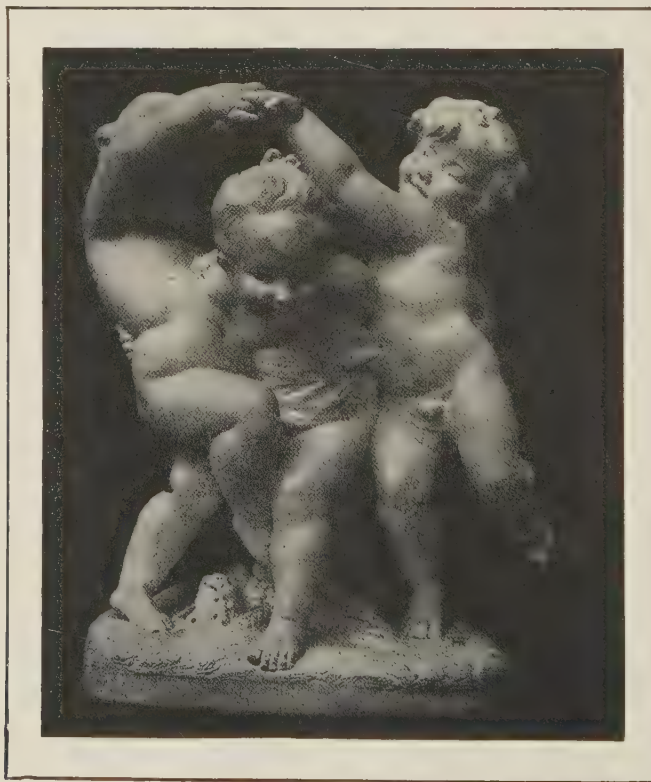


A musician of fine feeling would unconsciously play this passage thus.

All musical pianists play melody notes slurred in pairs so that the accent corresponds to a word of two syllables accented on the penult; for example, cōnstānt, not cōnstānt. The Scherzo (Minuetto) of Beethoven's "Sonata in F Minor" (Op. 2) offers an example of this sort.



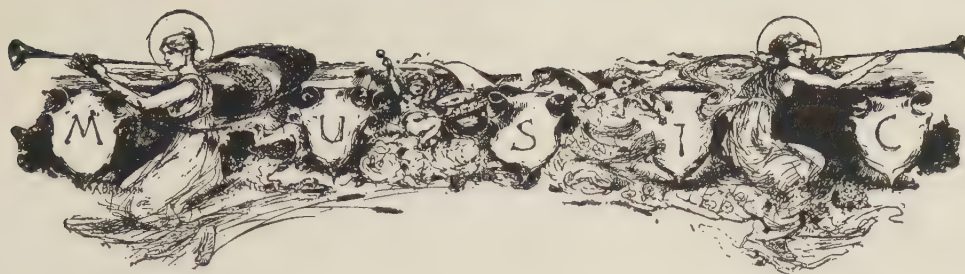
Such, in a few words, is the system of Professor Raif—a system which deserves the attention of a wider musical circle. That it will obtain it as soon as the work from which these points are culled makes its appearance, is unquestionable.



USED BY PERMISSION.

"PASSE-PASSE," BY RONGÉLET.





## THE VIRTUOSO TECHNIC

FROM THE UNPUBLISHED "TECHNIC OF PIANO-PLAYING"

BY JOSEF WEISS

**T**HIS general table of scales is intended to give a comprehensive view of one method of building up a complete modern technic, while at the same time it offers the ambitious student the certain means of perfecting his own virtuosity.

The table of technic covers the daily practice of two weeks; but for the scales themselves I also offer a model covering a fortnight of study, the first week including the scales from C to F (inclusive), and the second week from F sharp to B (inclusive), as follows:

### FIRST WEEK.

Monday, C major and C minor.  
Tuesday, C sharp major and C sharp minor.  
Wednesday, D major and D minor.  
Thursday, D sharp major and D sharp minor.  
Friday, E major and E minor.  
Saturday, F major and F minor.

### SECOND WEEK.

Monday, F sharp major and F sharp minor.  
Tuesday, G major and G minor.  
Wednesday, G sharp major and G sharp minor.  
Thursday, A major and A minor.  
Friday, A sharp major and A sharp minor.  
Saturday, B major and B minor.

In this way all the scales are played through in two weeks, with severe impar-

tiality, and by this equalized study of all the tonalities a great step forward is made.

The scales and arpeggios must be practised with different fingerings in different tempos, from adagio to presto, also from pp. to ff., and, where possible, with each hand separately, left and right alternating. The kinds of touch employed throughout must not proceed in two parallel lines, but must receive full consideration. The stroke must be made (1) with the finger only, (2) with the wrist only, and (3) with the fore-arm; likewise in various staccati (finger staccati, wrist staccato); furthermore, portamento, gliding staccato ("jeu perlé," finger-tip staccato), and also in the various legati—in pressure, touch, in legatissimo in passages in several voices, and in simple binding together of the notes. In tenths, and chords of tenths in passages, as many fingers as possible must remain pressing their keys; but these intervals may be arpeggiated, even very slowly, should the simultaneous stroke of the center notes of the chord fatigue the hand. The hand can be stretched in the surest and most healthful way by arpeggiation.

Minor scales in one and two parts should be studied in the melodic and harmonic forms, but these scales in three, four, and five voices are harmonic only. Arpeggios in one, two, three, four, and five voices are to be taken harmonically (and in all positions), as follows:



## COMPLETE TABLE OF SCALES AND ARPEGGIOS

## PART FIRST

## A. DIATONIC SCALES AND ARPEGGIOS IN MAJOR AND MINOR, THE LATTER MELODIC AND HARMONIC

1. *Rapid simple scales* played with both hands together, *piano* and with the greatest velocity. The hands being quiet, the finger motion is swift. Let the hands be kept supple, so that the thumbs pass under, and, in reverse, the fingers pass over easily. This helps out the endurance in the following exercises in great extensions. A uniform playing is not necessary, even unclearness is not vitally damaging in these rapid

scales. A glissando-like delivery up and down the keyboard, almost without force, is the special thing to be aimed at. Rapid scales occur very often in the compositions of our masters (Brahms's C Flat Major Concerto and C Minor Rhapsodie), where of course they must be delivered very clearly, each tone as if it were carved out. The present studies have technic as their sole aim.

2. *Four-voiced Chords in all positions,*

studied collectively, thus:

3. *Simple Scales, one-voiced, with both hands in parallel and contrary motion.*

Octaves.

Sixths.

Thirds.

4. *Scales in Tenths, arpeggiated or simultaneous (unisono).*5. *Scales in Thirds.*

Left.

Right.

Left.

Right.

6. *Scales in Chords of the Tenth, three-voiced, each hand separately.*

Major.



The same returning.

Minor harmonic.



The same returning.

7. *Scales in Octaves, each hand separately.*Legato, staccato  
and portamento

5th finger,  
4th and 5th fingers,  
3d, 4th, and 5th  
fingers, } Staccato and  
Portamento.  
} Legato.

8. *Simple Arpeggios,*

with the following harmonies and in all positions.





9. Scales in Chords of the Tenth, four-voiced (three tones lie together at the bottom of the chord), each hand separately.

Major.

Minor harmonic.

10. Scales in Sixths, each hand separately.

11. Arpeggios in Tenths, each hand separately. For example:

12. Arpeggios in Thirds, each hand separately.

13. Scales in Chords of the Tenth, four-voiced (the three upper tones lie together), each hand separately.

14. Scales in Fourths, each hand separately.

Fingering

Right a)  $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$  change regularly. b)  $\begin{matrix} 3 & 4 & 5 & 4 & 5 & 3 \\ 1 & 1 & 2 & 1 & 2 & 1 \end{matrix}$  c)  $\begin{matrix} 3 & 4 & 5 & 3 & 4 & 5 & 4 & 3 \\ 1 & 1 & 2 & 1 & 1 & 2 & 1 & 1 \end{matrix}$

Left a)  $\begin{matrix} 2 & 1 \\ 5 & 4 \end{matrix}$  " " b)  $\begin{matrix} 2 & 1 & 1 & 2 & 1 & 2 & 1 & 2 \\ 5 & 4 & 3 & 5 & 4 & 5 & 4 & 5 \end{matrix}$  c)  $\begin{matrix} 2 & 1 & 1 & 2 & 1 & 1 & 4 & 2 \\ 5 & 4 & 3 & 5 & 4 & 3 & 1 & 5 \end{matrix}$

15. Scales of the Third and Sixth.

Fingering.

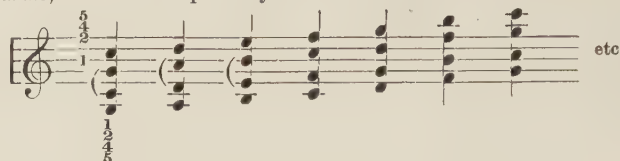
Right. Left.

a)  $\begin{matrix} 4 & 5 \\ 2 & 3 \\ 1 & 1 \end{matrix}$  b)  $\begin{matrix} 4 & 5 \\ 2 & 2 \\ 1 & 1 \end{matrix}$  c)  $\begin{matrix} 5 & 5 \\ 2 & 3 \\ 1 & 1 \end{matrix}$  d)  $\begin{matrix} 4 & 4 \\ 2 & 2 \\ 1 & 1 \end{matrix}$  e)  $\begin{matrix} 5 & 5 \\ 2 & 2 \\ 1 & 1 \end{matrix}$  f)  $\begin{matrix} 5 & 5 \\ 3 & 3 \\ 2 & 2 \end{matrix}$  g)  $\begin{matrix} 1 & 1 \\ 3 & 2 \\ 5 & 4 \end{matrix}$  h)  $\begin{matrix} 2 & 1 \\ 4 & 3 \\ 5 & 5 \end{matrix}$  i)  $\begin{matrix} 1 & 1 \\ 4 & 4 \\ 5 & 5 \end{matrix}$  j)  $\begin{matrix} 2 & 2 \\ 4 & 4 \\ 5 & 5 \end{matrix}$  k)  $\begin{matrix} 1 & 1 \\ 2 & 2 \\ 4 & 4 \end{matrix}$

16. Arpeggios in Chords of the Tenth, five tones.

17. Scales of the Octave and Third.

- 18.
- Scales of Double Fourths, each hand separately.*



Naturally somewhat arpeggiated, but the second and fourth fingers must remain down without fail.

- 19.
- Scales in Twelfths, five-voiced.*

Left.



Right.



For the minor keys take the *harmonic* minor scales.

## B. CHROMATIC

- 20.
- One-voiced, with all possible fingerings.*

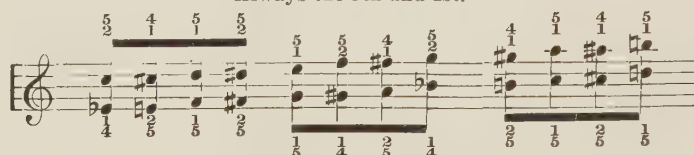
- 21.
- Minor Thirds, two-voiced.*

- 22.
- Major Tenths, two-voiced.*



- 23.
- Major Sixths.*

Always the 5th and 1st.



- 24.
- Legato Octaves.*

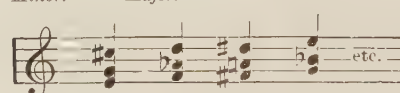
- 25.
- Thirds and Sixths.*

Minor. Minor.



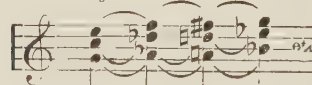
- 26.
- Thirds and Sixths, thus:*

Minor. Major.



- 27.
- Fourth and Sixths.*

Major. Major. Legato.



Different fingerings

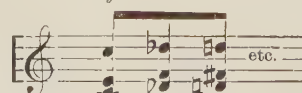
- 28.
- Fourth and Sixths.*

Augmented. Major.

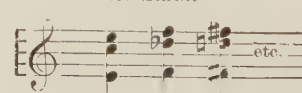


- 29.
- Fourths.*

- 30.
- Octaves with Major Third.*



- 31.
- Octaves with Minor Sixth.*

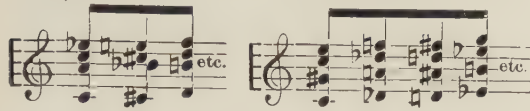


- 32.
- Chords of the Tenth, three-voiced.*





33. *Chords of the Tenth*, four-voiced (three-voiced above).



34. *Chords of the Tenth*, five-voiced.

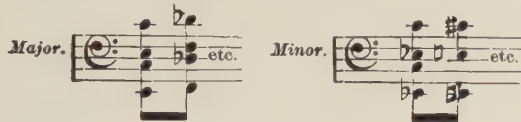
Right.

Left.

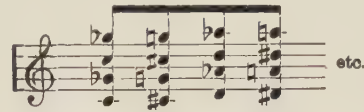


35. *Octave Staccato*, with different fingerings.

36. *Double Sixths*, major and minor.



37. *Double Diminished Fifths*.



38. *Octaves with the Third and Sixth*.

Minor. Minor.

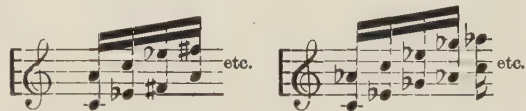


C. BROKEN CHORDS OF THE DIMINISHED AND DOMINANT SEVENTH  
IN ARPEGGIOS

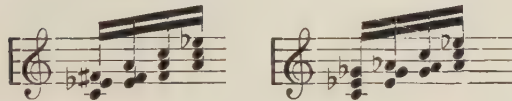
39. a. *Two-voiced*.



40. b. *Two-voiced*.



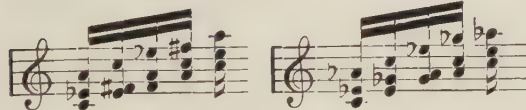
41. *Third-Fifth*.



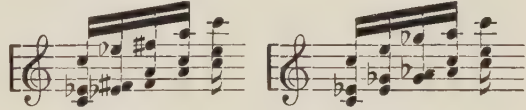
42. *Fifth-Sixth*.



43. *Third-Sixth*.



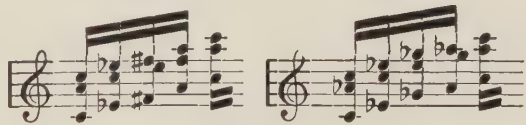
44. *Third-Octave*.



45. *Fifth-Octave*.



46. *Sixth-Octave*.



47. *Fifth-Tenth*.



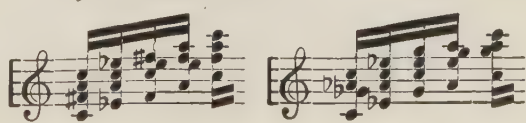
48. *Third-Fifth-Octave*.

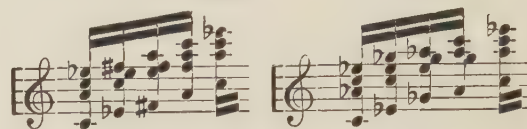


49. *Third-Sixth-Octave*.



50. *Fifth-Seventh-Octave*.



51. *Third-Octave-Tenth.*52. *Third-Fifth-Tenth.*53. *Fifth-Octave-Tenth.*54. *Sixth-Octave-Tenth.*55. *Fifth-Sixth-Tenth.*

D. WITH BOTH HANDS TOGETHER AND PLAYING ONE-VOICED ARPEGGIOS  
IN ALL COMBINATIONS OF POSITIONS

1. *Triads, major, minor, diminished, augmented.*2. *Chords of the Diminished and Dominant Seventh.*

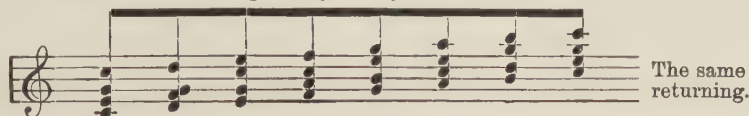


## PART SECOND

### A. DIATONIC SCALES AND ARPEGGIOS

1. *Rapid Scales*, as in Part First.

2. *Scales in Chords*, four-voiced, each hand separately. Major and harmonic minor.



3. *One-voiced Scales*, as in Part First.

4. *Arpeggios in Chords of the Tenth*, three-voiced, as in Part First, No. 47, and also in minor, diminished, and augmented chords.



5. *Arpeggios in Sixths*.



6. *Arpeggios in Chords of the Tenth*, four-voiced, three at bottom.



7. *Scales of the Fourth and Sixth*, legato and with different fingerings.



8. *Arpeggios in Octaves*.



9. *Simple One-voiced Arpeggios*, as in Part First.

10. *Four-voiced Arpeggios in Chords of the Tenth*, three above.



11. *Arpeggios in Three-voiced Chords*.



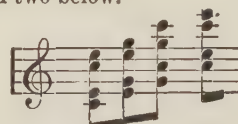
and also



12. *Scales of the Octave-Sixth*.



13. *Four-voiced Arpeggios in Chords of the Tenth*, two above and two below.



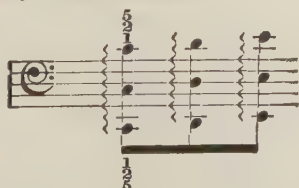
14. *Four-voiced Scales of Double Sixths*.



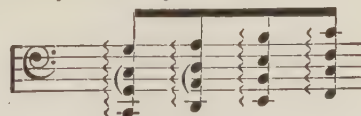
15. *Scales of Double Thirds*.



16. *Scales of Double Octaves*.



17. *Scales of Double Fifths*.



The second finger properly remains on its key.

Do not forget to strike the second and third fingers simultaneously and hold them down as long as possible. These scales of fifths sound badly, but they are very much too useful to be omitted.

## B. CHROMATIC

18. *One-voiced*, as in Part First.20. *Minor Tenths*, always with the first and fifth fingers. Legato, staccato, and in all sorts of touches.

Let the fingers glide from black keys to white; also legato.

22. *Five-voiced Chords*, diminished-seventh harmonies.NOTE.—All these hard and complicated grips (*Griffe*) must, as already explained in the preface, be studied in all tempi, from pp. to ff., and both legato and staccato.23. *Third-Sixth*.

Major. Major.



To be studied with a variety of fingering, for example:

	a)	b)	c)
Right	5 4 5 4 3 2 3 2 etc. 2 1 2 1	5 4 5 4 2 2 2 2 etc. 1 1 1 1	5 4 5 5 2 2 3 2 3 etc. 1 1 1 1 1

19. *Major Thirds*.21. *Minor Sixths*.

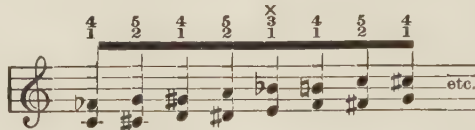
Right. Left.

4 5 2 1  
1 2 5 4

Invariably alternately.

The 5<sub>2</sub> fingers may begin, and then proceed 4 5 1 2 etc.24. *Four-voiced Chords*, c, e flat, f sharp, a, in the closest position.25. *Fourth-Sixth*.

Major. Minor.

26. *Diminished Fifths*.

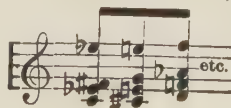
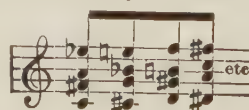
Afterward invert above, the third finger on d sharp.

27. *Triads*, close position, very legato. Three varieties of legato fingering.28. *Third-Octave*.

Minor.

29. *Sixth-Octave*.

Major.

30. *Chords of the Tenth*, four-voiced, three below.31. *Four-voiced Chords of the Tenth*.



32. *Double Thirds.*



33. *Double Octaves.*



34. *Legato Octaves.* as in Part First.

35. *Staccato Octaves,* as in Part First.

36. *Third-Sixth-Octave.*

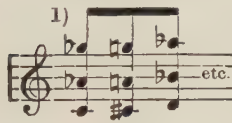
Major. Major.



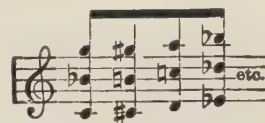
37. *Double Fourths.*



38. *Sixth-Twelfth.*



39. *Seventh-Twelfth.*



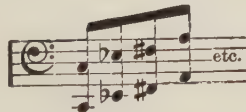
40. *Octave-Upper-Sixth.*



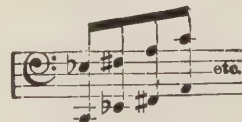
C. BROKEN DIMINISHED- AND DOMINANT-SEVENTH CHORDS IN ARPEGGIOS

EACH HAND SEPARATELY WHERE POSSIBLE

41. *Octave.*



42. *Tenth.*



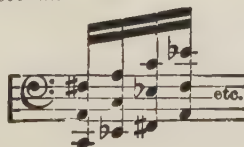
43. *Sixth-Tenth.*



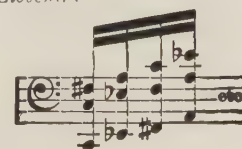
44. *Fourth-Eleventh.*

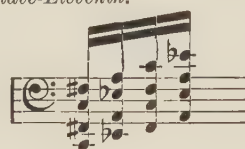
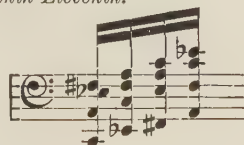
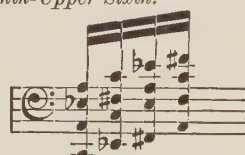
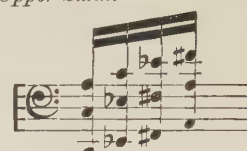
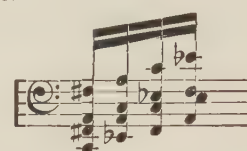
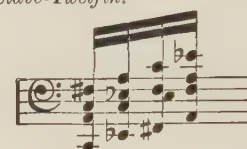
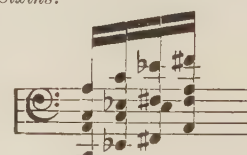
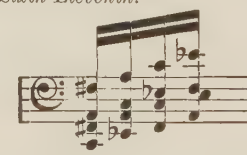


45. *Sixth-Eleventh.*

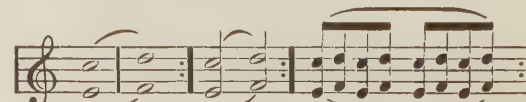
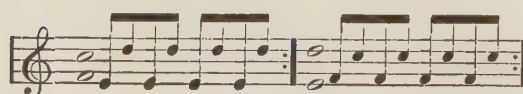
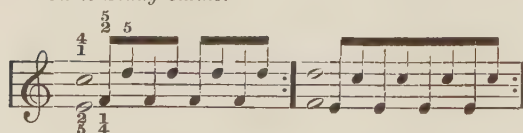


46. *Octave-Eleventh.*



47. *Sixth-Upper Sixth.*49. *Fourth-Upper Octave.*51. *Fifth-Octave-Eleventh.*53. *Sixth-Tenth-Eleventh.*55. *Fourth-Tenth-Upper Sixth.*57. *Sixth-Tenth-Upper Sixth.*59. *Fifth-Sixth-Octave-Double Sixth.*48. *Octave-Upper Sixth.*50. *Fourth-Sixth-Eleventh.*52. *Sixth-Octave-Twelfth.*54. *Fourth-Octave-Double Sixth.*56. *Double Sixths.*58. *Fourth-Sixth-Eleventh.*60. *Sixth-Octave-Tenth-Upper Sixth.*

*How to Study Sixths.\**



\* It is self-evident that all these exercises should be studied chromatically.



And in all the scales,  $\frac{4}{1}$  alternating with  $\frac{5}{2}$  invariably.

The scale  and through several octaves.

*How to Study Scales in Tenths.* Always first and fifth fingers.

*Moderato to Presto.*

*Andante to Presto.*

*How to Practise Arpeggios in Chords of the Tenth.\** Hold the tones well even when they are a little arpeggiated.

*How to Practise Double Octaves.*

Hold fast the middle tone (X) of these Double Octaves as a kind of bridge from the first to the fifth finger.

\* *Triads*: major, minor, diminished, augmented; and *Four-voiced Chords*: Chords of Diminished and Dominant Seventh.

## THE VIRTUOSO TECHNIC

## Exercises:

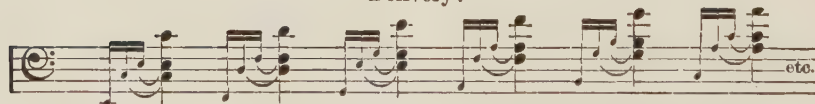
*How to Study Double Thirds.*

The second and fourth fingers are always held down fast, and raised only when the next Double Third is struck.

## Exercises:

*How to Study Double Sixths*

## Delivery:



The arpeggio must be skilful and so rapid that every Double Sixth comes out perfectly clear. The second and third fingers are held down fast until the beginning of the next Double Sixth.

## Exercises:

*Sempre molto moderato (slow).*



( Signifies a simultaneous stroke.



In closing, I repeat that the highest point of modern technic consists in moving the fingers easily and independently even in the most extended positions, and in fortissimo and presto. To-day great and special weight

is laid on sixths (*Doppelgriffe*), tenths, and double sixths (four notes with one hand). We hear no more of double thirds; they are used very extensively, but they belong to a domain long since conquered.

*Berlin Charlottenburg. 5 August 1900*

*Josef Weiss*



## A SYSTEM OF TOUCH AND TECHNIC

BY W. MACDONALD SMITH

THE problem of pianoforte-playing may be conveniently stated as follows: given certain conventional marks on paper (written music) which, translated to the instrument by means of the eye, brain, nerves, muscles, etc., of a Rubinstein, or any other ideal pianist, become perfection of music to the ear, what are the means available for causing such written music to be translated in the best possible manner when the eye, brain, nerves, etc., are not a Rubinstein's, but those of the average individual?

In analyzing this undoubtedly complicated problem, we are led to the fact that very much indeed depends upon the physical perfection of nerve and muscle and brain and eye in the performer. With some exceptional pianists perfect health and development are natural, but nearly all must seek attainment of such perfection artificially. Physically perfect organs are readily trained; imperfect ones, with difficulty or not at all. The best physical condition of all organs involved is therefore a *sine qua non* in the proper training of the performer.

There are three "tracks" in the human body used in pianoforte-playing,—

- (1) from ear to brain,
- (2) from eye to brain,
- (3) from brain to keyboard,—

and these should be considered as forming for practical purposes the foundation of three great departments of teaching, one including thorough instruction in intervals, melody, harmony, and rhythm; another in musical notation and sight-reading; and a third in all points of touch and technic. If we can assure ourselves of the proper rôle of each of these tracks in performance, there can be no shorter road to the solution of the problem

than first to perfect each element on proper physiological lines of development, and then to unite the action of the various parts of the physical machinery together, in order to attain its proper working as a whole. The perfecting of the third track, "from brain to keyboard," forms the subject of the author's "System of Touch and Technic."

The movement of fingers, hands, and arms being brought under closer command of the brain by proper development of nerve and muscle, all voluntary movements are performed much more quickly than they otherwise would be; and the more voluntary—that is, the less automatic—the movements used by a pianist, the more pleasure will his playing give

It is nothing new to prove that the muscles and nerves must be made and kept perfect for a proper interpretation of music on any instrument, but how this is to be accomplished in such a way that the student may fairly hope to escape on the one hand a Scylla of remorse for, perhaps through want of application, having foregone celebrity, and on the other hand a Charybdis of ill health and wooden touch, invariable concomitants of over-practice, is not so clear. What are the methods available? Keep the muscles quiet—they waste. Give them heavy work to do, as in the numerous applications of the "digitorium" principle—they get strong, but unwieldy and slow. Keep them at work on the keyboard as long as possible, and in kid gloves the rest of the time—cramp and paralysis and other disagreeable things are sometimes the result even in healthy individuals, and the "wooden" touch is a sure outcome. Cricket and such games seem healthy, but for some reason or other do not work well with the pianist. The discovery of some new means of creating and retaining perfec-



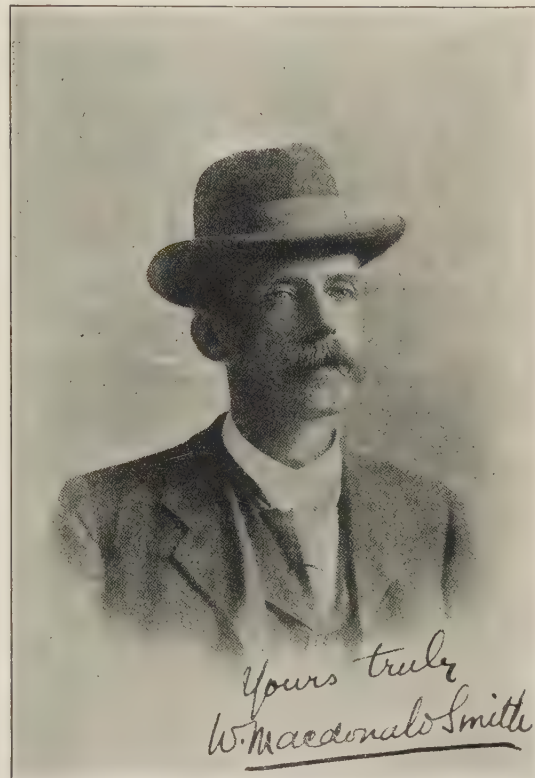
tion of muscle without the attendant drawbacks of the various methods mentioned has been clearly needed. That this discovery has been made by application of the principle of "full-contraction" is now proved by the practical experience of a large number of pianists of all ages and every degree of proficiency.

To rely entirely upon the maxim "practice makes perfect" for improvement in piano-forte-playing, as has hitherto been done, would be somewhat analogous to the action of an engineer who, instead of first ascertaining that each portion of his machine is in perfect order, should force it at once to work in the expectation of its gradually getting to work better. The two cases are dissimilar, however, in an important respect; for in the case of the human machine nature has certain means for adapting to a large extent the organs to any work frequently practised. If, however, the nature of these adaptations is only imperfectly understood, real impossibilities are often attempted, as when it is assumed that technical exercises at the keyboard are sure to make a brilliant player of any musical man possessed of sufficient perseverance. Thousands of failures around us point only too plainly to the fallacy of such assumption.

The fundamental principle of the system of touch and technic introduced in London in 1894, under the title "From Brain to Keyboard," is "full-contraction"—that is, the greatest possible shortening of the muscle compatible with its attachments. Its physiological value may be demonstrated by a simple experiment. In a person who has perfect development of, and control over, the movements of the tongue (the most exposed group of muscles in the body), an interesting phenomenon may be observed. By rendering the tongue strongly concave, the center, formerly red, is seen to become white or yellowish, the red color being immediately restored upon the tongue resuming its position of repose, with re-flushing of the capillaries of the surface of the tongue, the blood being distinctly visible. Attempts to produce a similar effect by squeezing the tongue between the finger and thumb will fail. This experiment affords sufficient proof that change of blood in any muscle, the only method of nutrition, is far more thoroughly effected by voluntary "full-contraction" of

the muscle substance itself than by the most thorough massage possible.

A little full-contraction exercise of every muscle involved in piano-playing leads in the first place to the best muscular development consistent with the pianist's general health. The complete series of movements, entirely unlike those used at the keyboard, demand about ten minutes' time twice a day, and this is ample for keeping the nerves and muscles of the hands and arms in perfect condition. The use of the exercises alone leads to re-



W. MACDONALD SMITH.

From a photograph by Marsh, Folkestone.

sults hitherto unattainable in improved delicacy of touch, good, loud tone-production, command over independent rhythm in the two hands, general rapidity, confidence, and "grip," stretch of the hand, flexibility of fingers and wrist, and many other points. The unremitting daily technical "practice" at the keyboard, hitherto unavoidable, is rendered unnecessary, except to the learner when acquiring familiarity with scales, arpeggios, and principles of fingering.

One would not expect, *a priori*, that mere development would lead to greatly improved

independence of control; but the fact that it does so is being constantly proved, though the physiological explanation of it seems still rather obscure.

There are other difficulties in pianoforte-playing, however, which depend upon purely mechanical considerations, and which would still exist were the hands and arms formed of iron or wood instead of flesh and bone. These points relate mainly to the necessity for a very firm foundation imposed in any machine by quickly alternating movements of any part of which the relative weight is considerable. Thus, for repeating chords rapidly, not only is good development of all muscles required, but the forearm, upper arm, and shoulder must be held consciously firm and solid, being voluntarily stiffened for the purpose. The fact that in persons of weak physique an excessive and detrimental stiffening occurs as soon as any complicated movement is attempted, has led to the prevalent idea that all stiffening is to be condemned, and, with the idea that "looseness" is always desirable, the principle of "devitalization" has been much insisted upon in the last generation. It expresses only a half truth; stiffening is frequently required for playing movements, but it is indispensable

that it should be well under control and that the player should know when it is to be employed, and when not.

A noticeable feature of the system in its highest development is the tendency (already exemplified by the teaching of Von Bülow and others in their fingering of classical pianoforte works) to make less use of the "thumb under" movement and more of the rapid lateral arm movement, which, by carrying the whole hand instantly from one position to another, enables the player to replace the former awkward and slow movement by one which in the majority of instances is not only easier, but much more satisfactory in results.

The system, of which an outline has been given, affords indispensable help, not to be attained otherwise, to the most advanced player, and is as necessary to the beginner; but it cannot be too much insisted upon that however much musical talent a professional player may possess, it will still be impossible for him to attain the highest eminence unless he enjoys at the same time excellent general health and strength, the high importance of which for the executive musician has recently been recognized at many of the chief centers of musical education.







A LISZT CARTOON.

From "Das Liszt-ge Berlin." Published 1842.

## MUSICAL ANALYSIS THE BASIS OF THE LESCHETITZKY METHOD OF MEMORIZING

**W**HEN one eliminates from the teaching of Leschetitzky the powerful personality of the man, there remains of the so-called method a set of five-finger exercises and movements which give every muscle of the hand and arm the most advantageous development, an admirable manner of playing scales and arpeggios, a way of managing the

pedal which does justice to both the piano and the composer, and a very useful and practical system of memorizing.

It has been said that a man's memory is the man himself. This is particularly true of instrumental soloists. Of all artists they receive the least aid of suggestion from their surroundings. But a musical temperament

is not always accompanied by a good memory. That is largely a matter of training and general culture. Mental training and general culture, however, are not forced upon musicians as upon ordinary students. The long hours perforce devoted to technical work conduce rather to an immaturity

tions from key to key, which become more and more important as classical music develops into the romantic school, with its enharmonic modulation and vagueness of form. Notes of appoggiatura, suspensions, passing notes and organ points are separated from the true chords. The motives and



A BACCHANTE FROM POMPEII.

of thought and a certain slowness of perception, and the ordinary methods of teaching make few demands on alertness of mind. The Leschetitzky system of memorizing, however, goes far to remedy this state of things. The foundation of this system is a knowledge of harmony and of musical form. These are taught from the beginning, even when the pupils do not aspire to regular composition, and they are always in requisition. All pieces are memorized at once. Each is carefully read and analyzed. The chords of the tonic, the dominant, sub-dominant, and diminished seventh are found. Those of the dominant seventh and augmented sixth are distinguished from each other, and the relation and sequence of all noted. Special attention is paid to transi-

themes are then sought out, and to some extent the voices separated. The pupil will now have an intimate knowledge of the construction of the piece; his ear has caught much of the sequence of sound, and the fingers have found their way through the measures, and are ready to acquire the necessary mechanical facility, and the intellectual interest is enormously increased.

The piece is next divided into its natural periods or rounded musical thoughts, and in these divisions each measure is numbered. The pupil then begins at the end of a period, and learns by heart the last measure, then the preceding one, then plays the two together, then the third, then plays the three together, and continues until he has reached the first measure of the period, fixing the



number given each measure in his mind at the same time. He must be able to begin at any measure when the number is called, or even to play that single measure if desired. The different operations of memory are thus called into action, observation, inference, and application, and that instant response so

and he has learned his piece. For many that suffices, but for those whose memory is at once facile and shallow there is still work to be done.

The various preparatory teachers of the Leschetitzky class have their own methods of supplementing this drill. Madame Varelli



FANCY DESCENDING AMONG THE MUSES.

imperative to a public performer is almost unconsciously learned. The piece is practised from the beginning with proper pedaling and shading, but very slowly, and with great attention to the position of the hands and fingers. When well memorized it is practised without the notes, and at the proper tempo, all rough passages being worked over until they go smoothly and gracefully.

The pupil has thus learned to reason, to connect cause and effect, to carry an idea in his head in suspension until the due time comes for its final and logical conclusion, he has learned to think quickly, to think of two things at the same time, and has trained his fingers instantly to answer his thought,

Stepanoff, who is now teaching in Berlin, requires all pupils who find difficulty in retaining what is once learned to write each piece from memory from one to three times, as the case may be. The pupil thus carries along with him, as he plays, a vivid conception of just how the notes look on the page. It is also advised to learn to play blindfold. This is especially recommended as a cure for stage fright. A piece practised with the eyes shut invariably improves in tone color and phrasing. Tone receives a positive quality where sight is removed that it never has when the paramount sense of vision is active. No one who possesses a piece so in his inner consciousness, depending on neither notes nor

keys for suggestion, need fear to forget even under the most trying circumstances. Nor is it possible for one to play a piece so learned without showing his own temperament and originality. It is now a part of him, and though the form may remain as the author originally gave it to the world, it is the thought of the player which the audience receives, full and round or narrow and meager, according to the depth of the nature thus revealed. He has had a fair, free chance to show what he can do.

It is this intellectual quality of the training which is the most valuable characteristic of the Leschetitzky teaching. A good method of playing can easily be acquired in America. There are very few of the finger-training exercises which are not taught by our first-class teachers, nor is proper pedaling a secret known only to the Vienna school. What we lack is this way of educating the mind, and what we fail to obtain in consequence is the attitude the mind takes when so educated. With this teaching the schoolboy spirit which is apt to cling to one until late in life vanishes, nor can the amateur spirit of superficiality long survive. The infinite capacity for taking pains, which is the quality of genius, is demanded from every scholar; and the entire concentration of thought which makes mental growth possible is exacted. "Practice with your head as well as your fingers" is heard every day and all day at Leschetitzky's school.

The supreme test of memory and ability is "playing in class." Then the great room in Leschetitzky's pretty little villa is filled with

fellow-pupils and the preparatory teachers, each of the latter an artist and many of them fellow-pupils as well. The piece which has been learned with the preparatory teacher and played to the master is then performed before an audience unequalled for critical ability and severity. A public concert falls far behind playing in the Tuesday class as a strain on the nerves.

Nor is the matter made easier for the performer by the fact that he must announce himself openly as ready to play. It is truly an awful moment when Leschetitzky, slender, gray-headed, keen-eyed, puts the formal question to the assembled company, "Who wishes to play to-night?" and those who have been previously selected rise as seeming volunteers filled with a sort of timorous joy; for if to play is a sore trial, not to play is to register one's self as a failure.

The orchestral parts of the concertos Leschetitzky plays himself, on his treasured Bechstein piano, and it is he who sets the tempo, not always to the taste of the player. At the conclusion of the piece comes the criticism, sometimes favorable, sometimes not. Not unfrequently the master is disposed to give a short but always interesting lecture. As each scholar rises from the piano there is to be observed an air of solemn relief on his face, as of one who has survived more or less unscathed a painful ordeal, for the severity of the comments is not always commensurate with the provocation, nor is it always Leschetitzky's especial favorites who escape scot-free.





## MODERN PIANO METHODS

By ARTHUR ELSON

**I**N the days when the Leschetizky method has become famous through such players as Paderewski among the men, or Katharine Goodson among the women, one might think that this popular method had displaced all the others. Such, however, is not the fact. A number of methods flourish. Very often, too, the successful teacher will blend different points from two or three, and practically create a new one of his own.

One might also assume that a point of such importance as the position of the hand had been thoroughly settled by the many great pianists of the last century and a half. This, too, would be a mistake. It may slope up or down from the wrist, or be level; while varying degrees of bend in the finger are also called for. In the "Art of Teaching Pianoforte Playing," by J. Alfred Johnstone, that well-known English teacher and writer grows sarcastic over the many varieties of piano touch that are now called for. He mentions the "finger-elastic touch," the "up-arm sweeping touch," the "elastic-fist touch," the "stab touch," the "low-wrist touch," and even the "finger-lying-on-the-keys touch." The last is our old friend, the prepared touch of the Leschetizky method.

With all this variety, it has been thought proper to include here the chief points of two or three of these varying methods. Therefore the method spoken of above (by Johnstone) will be described, as well as the Deppe method and its later development by Breithaupt. It will be noted that in many points the first is practically a direct contradiction of the others. Under the circumstances, teachers are naturally free to "choose the one that they love best," as the juvenile games have it. But an effort will be made here to institute some of those odious things called comparisons.

Incidentally, Johnstone begins with a protest against those who neglect exercises because they want to learn "only enough to amuse their friends." This he calls analogous to a student who slights grammar and spelling because he merely wishes to read and speak a little for his friends, and does not care to become a famous orator or writer. This is a well-chosen point; for it is certainly wise for the student to work in the proper way, no matter what he intends to do in the future.

The objects of finger-training, Johnstone says, are to produce the greatest possible power, independence, delicacy, rapidity, and accuracy in the fingers and their motions. They must also be accustomed to

certain musical figures and sets of notes that occur frequently. In doing this, the utmost mental attention is needed. Johnstone, like all other good teachers, realizes the value of thought; and the pupil must always be made to do the same. Exercises are to be played with strict attention to every detail of hand and finger motion, power, and even expression. Not a single movement should be made without having a reason for it. This general principle Johnstone puts in these words: "Never move a finger without knowing exactly how it should be moved, without having a definite intention in your mind, or without doing your utmost to direct that movement so as to gain from it the maximum result possible."

For the position of the hand, some advise a high wrist, and others a low wrist; some insist on a hollow back of the knuckles, while others wish them to form a ridge; again, some insist on fingers raised as high as possible, while others wish them laid on the keys. Johnstone suggests the following experiment, to determine the best position. Lay the hand flat on a table, while sitting close to it. Bend the fingers by curving the joint next the tip slightly, the next joint more, and the knuckles slightly. Then raise the wrist to a level position, the hand resting on the finger-tips and the side of the thumb. With the other hand, lift the middle finger by its outer joint, keeping its curved position; and after the finger is raised, let it drop suddenly, and aid its fall by all the muscular force that can be exerted by the finger alone. The result will be a fairly forcible blow on the table. Now move the hand until the wrist is outside the edge of the table, lower it to a level with that edge, and then repeat the preceding action. Try again with a position like the first case, but with knuckles depressed to make a hollow in the back of the hand. Try the experiment still once more, with the knuckles raised high. Compare the force of the blow in the various cases, and it will be pretty clearly evident that the first position here described will give the best results. A lowered wrist gets a diagonal blow, less powerful than a vertical one. Depressed knuckles prevent the finger from being raised to the proper height. Raised knuckles force the fingers to reach so far down in striking that they lose power. What Johnstone says of the relaxed fingers laid on the keys is quoted later, in connection with the Breithaupt method.

With regard to the comparative merits of striking or pushing the keys, the former is advocated. The supporters of the latter say that all levers should be pushed, and use the oar of a rowboat as an illus-

tration. But the simile is hardly accurate, as the row-boat is a mass to be moved steadily, while a piano-key is a lever that must produce a quick blow with the hammer at its farther end. Johnstone uses the type-writer keys as a much more accurate simile.

Johnstone therefore advises a hand position in which the forearm and wrist form a line sloping slightly toward the keys, and the fingers are curved as described in the first position of his experiment. He notes that weak and inexperienced hands usually tend to lean over toward the little finger, and he calls for a special effort to make the hand slope the other way, so that a marble on the back of either hand would roll off toward the other. He does not, however, give any device to help this. Such a device will be found in a note on Malwine Brée's Leschetizky method, in which the skipping of a key between the second and third fingers is shown to aid in the desired result.

In action, Johnstone suggests the following:

1. The striking finger must be raised rapidly and with great force, pivoting on the knuckle.
2. It should be held in this position, remaining raised with as great force as possible.
3. It should strike with the utmost force and rapidity, depressing the key firmly to the very bottom, while at the same time the finger to be used next should rise with an equal force to an equal height.
4. Finger-tips must not move in and out; there must be no involuntary motion; and no finger should drop at all before starting its striking motion, which is a sudden rush to the key.
5. The nail should not be allowed to strike the key, and the finger-tips should form a curved row, with that of the third finger nearest the line of the black keys.
6. The thumb has its joint bent somewhat, and touches the keys with its side.

The teacher is then advised to keep constant care that the pupil holds the finger firmly in its highest position, and does not let it sag before the time for it to play its note. Evenness of tone and perfect legato are also insisted upon, and a thorough mental attention and concentration. A firm touch is also advised, with each key depressed fully to the bottom, even when playing in soft passages.

Johnstone's finger exercises are begun by a slow trill, and the exercises are arranged for two fingers first, then three, and then five. He does not seem to adopt the single-note exercises of Leschetizky. This seems an error at first sight, but it may not be a fatal one. While the Leschetizky method is undoubtedly justly famous at present, it does not follow that every minute point in the method is far ahead of similar points in other methods. In beginning with two fingers, it will be found that each supports and relieves the other, and that two notes give the beginner a suggestion that he is playing an actual progression, however simple. Johnstone omits the single-finger training in his book, with the exception given

below, but there is no reason why it should not come after the other exercises. But whatever is done first, the teacher must be sure that hand and finger action are begun in the proper way—at least, according to his method.

The slow trill of two notes is repeated thirty to forty times with each pair of fingers, at a metronome rate of 40 to 60 for each note. The trill is taken at its slowest at first, and it is even practicable to let the student rest a beat between each note for a time. This waiting, according to Johnstone, is to be done with the finger on the key just struck, but all other fingers held up as hard as possible. Care must be taken to make the fourth and fifth fingers move as freely as possible. He states, "Unless the little finger be made to move freely at its root joint, and independently of any hand movement, the finger technique will never be clear, brilliant, or accurate." To develop this finger, he advises holding down the other four notes and playing the fifth note with the little finger fifty times in succession, with careful attention to all details.

The slow trill is to be practised continually, with the metronome mark raised in later lessons until 96 is reached. The slow trill with each pair of adjacent fingers may then be taken through all keys that offer new finger-combinations of black and white keys. As the pupil grows more and more proficient, he may take double notes or triplets, with each beat, then with each half-beat, and so on. But speed should never be increased unless the movements are kept correct. The exercises should be practised at each new speed until some improvement is noted, before increasing the pace. All black and white key-combinations are to be used here also. As always, the mind must be concentrated upon each motion.

The foregoing are advised for a year. They may then be changed for a two-note exercise on intervals varying by semitones from a minor second to a major third, and the same taken on each successive note of the chromatic scale without stopping. When played with any force, it will be found so tiring that after one pair of fingers has gone through it, a pair from the other hand (playing downward with the left hand) should be used for relief.

After a year or two the pupil is advised to take the first exercise in double notes, adding a third above the first note in each key.

The next two exercises consist of two successive notes giving a second or a third, the two notes being repeated continually on the next scale-degree instead of on the same one. They are to be taken through a compass of three octaves, ascending and descending three times without stopping. This may be started with a metronome of 72 for each pair of notes, and quickened until four notes can be played to a beat at 144. The exercises are of course played in every key. Care must be taken to have the tone derived wholly from the finger motion, at all speeds. For the sake of practising contractions, the exercise in seconds



may be taken by all possible combinations of fingers not adjacent—1-3, 1-4, 1-5, 2-4, 2-5, 3-5.

In all these the student is directed to make half of his practice a succession of slow notes played with rapid finger-motion after each finger has been held high. Continual practice at high speed is not advisable, even for the advanced student. He may play each exercise twice at a slow rate, with full uplift of fingers and forcible stroke; and then twice at double the speed, after he has mastered the latter point.

The three-finger exercises are devoted largely to the strengthening of the weak fourth and fifth fingers, in combination with their more powerful neighbor, the third. Johnstone suggests them for more earnest students, while considering the first few two-finger exercises necessary for all, whether they wish to become advanced or not. The same directions as before apply to these new exercises, and special care must be taken to give strength to the stroke of the fourth finger. Four exercises are given. The first consists of three notes in succession, played with the fingering 3, 4, 5, and repeated on successively higher or lower scale degrees through three octaves. The second consists of the triplet E, D, E, repeated on successively higher and lower degrees through three octaves. The fingering here is 4, 3, 4 on the first triplet, 5, 3, 4 on the others going upward, and 4, 3, 5 coming down with the right hand. The left hand has 4, 5, 4 on the first triplet, 3, 5, 4 on the others going up, and 4, 5, 3 coming down. A third exercise starts, let us say, with C, D, C, and the fingering of the two hands in the previous exercise is exchanged for this. A fourth consists of four notes to the beat, arranged to proceed gradually upward. They may all be carried through three octaves up and down, and repeated three times before changing hands. A fifth exercise consists of holding down an octave with thumb and little finger, and playing the intervening notes of the dominant seventh chord as a broken chord repeated, both upward and downward. This is claimed as an aid for increasing the reach. The three inversions of the chord may be employed as well as its first position. Beginning at four notes per beat, the metronome may be started at 60 and worked up gradually to 144, where alternate speeds of two and four notes per beat may be used. These exercises are given as the minimum amount needed.

Five-finger exercises, which Johnstone claims should not be taken indiscriminately at first, are valuable in developing ease and rapidity after the pupil has mastered the management of his fingers, and has trained his attention to control them fully. Of the many sets published, he considers Schmidt's "Daily Finger Exercises" ample for all ordinary requirements. But they should be played with constant mental care, and taken through all keys that offer any new black-and-white combinations. Johnstone states that he never had a pupil, no matter how advanced, who passed beyond being benefited by this collection, and when many ill-trained students, on coming to him, objected

to such "beginners' work," he told them that their only hope of success lay in learning to play these exercises properly.

He advises the exercises numbered from 3 to 33 inclusive for the first and the chief work. Each one is to be repeated ten times, or even more, until the student feels that something has been gained. With a metronome (M. M.) of 60 to 72 at first, each may be taken twice with two notes to a beat, and then twice with four instead of two. When the exercise can be played at 96 with four notes to a beat, all tones being loud and equal, and all fingers properly lifted, he may proceed to the next exercise.

Four exercises are advised for each day's practice. They may be played each day in three major and three minor keys, taking a different group each day so that the schedule of keys is completed in every four days. Then for the two remaining days of each week six keys may be taken. Each exercise is to be repeated five times in each key at a metronome mark of 96, alternating two and four notes to each beat. Continue this method until the first hundred exercises are done, watching carefully to see that the finger-action is correct in rapid as well as slow *tempo*.

Another method is then suggested. Using one or two exercises for each day's work, play each exercise in all the twenty-four major and minor keys without stopping even when changing keys. Repeat the exercise three times, playing at first two notes, then three and four, to each beat. Begin with M. M. 96, and work up gradually to 184. Playing notes grouped in fours with an accent on every third note will be found difficult at first; but a constant watch on the accent will make it practicable, and will prove an excellent training in the mental control of rhythm. The changing accent will also help to equalize the power of the fingers. The Schmidt exercises from 3 to 33, and those in double notes from 119 on, will be found useful in this method. For the most part, the two hands are to be practised separately. This course, or one similar to it, will extend over five or six years; and no pupil should fail to go through at least some daily work of this sort. Among other useful collections, Johnstone mentions Mason's "Touch and Technique," part I; the Cotta-Lebert "Pianoforte School," part I; Germer's "Technique"; Raphael Joseffy's "Advanced Exercises"; and the Tausig-Ehrlich "Daily Studies," part I. All exercises are to be memorized, so that the hands may receive full attention. In an hour and a half of daily practice, at least fifteen minutes should be devoted to finger exercises, say five for each hand separately and five for the two hands together. Less than this is of little use, while much more will prove fatiguing. Thus for four hours a day, Pauer advises thirty minutes in the morning for exercises and scales, and twenty minutes in the afternoon for exercises. The time-tables suggested for practice are given at the end of this article.

Scale work may be safely delayed until the correct use of hand and fingers has become a well-established

habit. In scale-playing, the hand is to be held rather high, which will aid the thumb movements and give a full stroke for the weak fourth and fifth fingers. The thumb must of course move toward its next key as soon as it has released any tone.

Johnstone gives the following suggestions:

1. Keep the hands as high above the keys as convenient.

2. Instead of holding the hands at right angles to the keys, let them lean outward a little, so that the fingers of one hand slope toward those of the other; and keep them at the same angle by continually moving the wrists along. In this way the thumb will reach its key more easily than otherwise. (The hand, however, must not lean outward toward the little finger. The outward bend of the wrist, as given in the Leschetizky method, merely brings the outer finger-tips farther away from the edge of the keys, giving the thumb more room to pass under the fingers.)

3. The joint of the thumb should be bent only slightly, so that the angular position of the wrist will let the outer part of the thumb lie straight along the key. When the correct bend is once found, it should not be changed, and all sidewise movement is to be accomplished from the root-joint. The movement from one thumb note to the next should be a gradual progress, and not a spasmodic jerk at the last minute. Thus in the scale of C the thumb is moved from C to E while the second finger is on D, and from E to F while the third finger strikes E.

4. After the thumb strikes F, care must be taken to shift the fingers onward over it by a motion of the whole hand, so that the fingers may be kept in their proper position, and not twisted out of their correct angle by any sudden jerk. "The correct action," according to Johnstone, "is to move the whole hand on, keeping it all the time at the same angle with the keys, and while moving it on, to lift it up again high above the keys to its original position." This would seem to imply that the playing of the thumb brings the hand down, which is hardly advisable. The hand may be held fairly high, but too much height, necessitating any great drop in playing with the thumb, should be avoided.

5. Any movement that puts any finger into a wrong position for striking is a wrong movement. Under this head come excessive bending of the thumb, straightening the fingers too much, curving them too much, etc.

6. These directions apply even more strongly in *arpeggio* playing, where the skips are wider and the difficulties consequently greater. The wrist movement, however, must never be so rapid as to tend to drag the fingers off the keys.

7. The wrist should not be dropped for a thumb note. (It would seem from rule 4, however, that the hand may be swung down a little, while keeping the height of the wrist unchanged. Such a swing, however, must be made as small as possible.)

8. Fingers should not be dropped to grope for the

note before striking, nor should they delay in releasing their notes. Thumb notes must not be too loud, nor fourth-finger notes too weak.

9. In all scale and *arpeggio* practice, the work should be begun in slow *tempo*, with fingers acting rapidly when their turn comes. Such slow practice is not alone necessary for the beginner, but should be kept up by the advanced student, in alternation with rapid work. Its omission will increase the chance for inaccuracy.

10. A year of earnest study should be enough to familiarize the pupil with the major scales; but whatever time is required, he should never be allowed to go farther until he is sure of the right method and the correct fingering for each scale practised. The fourth finger should receive special attention, as, if this one works correctly the others will be fairly sure to do so too. Six months should then prove enough for the harmonic minor scales, and six more for the melodic minors.

11. Each scale should be repeated without pause, some ten to twenty times, through a compass of four or five octaves. For the first six months, the two hands should be taken separately; after that, they may be used together for part of the time.

Since scale passages often occur in varying rhythms, Johnstone advocates the use of a metronome, and the playing of many rhythmic figures, such as an eighth-note followed by two sixteenths, an eighth followed by a triplet of sixteenths, and so on. The chromatic scale is of course to be included in the general practice. Scales in thirds, sixths, and tenths must be taken up, as well as in octaves. Both parallel and contrary motion should be used. Scales should be practised starting from the top as well as from the bottom. The student will find it practicable to work on certain scales and *arpeggios* one week, and a new set during the next week. Dr. Harding's "5,000 Scale and Arpeggio Tests," and Johnstone's "Royal Method for Scales and Arpeggios," are both recommended. As the student gains in ease and power, he may gradually increase the speed until he can play eight notes to a beat at M. M. 96; but he must never forget to include slow and consciously accurate practice with each day's work.

The scales are to be played at all degrees of power, from the softest to the loudest; and also with variations of power in a single scale, as well as *staccato*. A soft and even scale may be obtained with relaxed muscles, but should not be attempted until the forcible scale from well-lifted fingers has been fully mastered. For technical endurance, Johnstone advises the "Scale of Scales," given by Mme. Brée in the Leschetizky method, in this volume. Ambitious students are advised to attempt scales in double thirds and sixths. At least fifteen minutes of daily practice on scales is needed to insure any real progress, while much more time may be given to this matter with profit.

Broken chords are emphasized as being a good preparation for *arpeggios*. The exercises for the former are arranged in four grades, each to be stud-



ied from six to twelve months, according to the pupil's ability. The first grade contains broken common chords in various figures and inversions, for a fixed position of the hand. The second grade consists of these figures arranged in succession and altered so that the hand may move gradually up or down the keyboard. Grade three takes up dominant and diminished seventh-chord figures, in all inversions, for fixed positions; while the fourth grade takes these in figures that ascend or descend successively. Each of the exercises in this group should be practised in every key, major and minor. Each should be repeated from ten to twenty times, with the metronome. The exercises are to be taken with each hand separately at first, and slowly, the speed being doubled and quadrupled later on. In those with fixed positions, the thumb and little finger may be held over notes an octave apart, when practicable, and the other fingers over their proper notes. Germer, Cotta-Lebert, and Mason give such exercises, while Johnstone has published a manual of them.

After a year or so of broken-chord exercises, *arpeggios* may be taken up. They should be studied in definite order, according to their varying difficulty. First come major common-chord *arpeggios*, separate hands, in the first position only. Second, minor common-chord *arpeggios*. Third, both of these groups with both hands together. Fourth, the second and third positions of these chords, with each hand singly at first, then both together. Fifth, *arpeggios* on the dominant and diminished sevenths, with separate hands, in all inversions. Sixth, the same with both hands together. Seventh, all the chords previously taken, in parallel motion, in sixths and tenths. Johnstone gives tables of fingering, but this may be studied from the section treating of it in the Leschetizky method, in this volume.

The faults of scale-playing are apt to be emphasized in *arpeggios*. The thumb should move onward quickly and evenly. The wrists should be bent outward. The hands should be held high, avoiding any sagging of the little-finger side. The whole hand should be kept raised as it passes the thumb. An even, onward movement of the hand, with little or no change in the angle it makes with the keyboard, is what is wanted. Care must be taken not to break the *legato* by a too early release of the note played just before the thumb strikes on passing under. It is a good idea to repeat each *arpeggio* until it has been played correctly three times in succession, with the metronome at any convenient speed. Various rhythms and tone-qualities may be used. At first the *arpeggio* may be practised through two octaves, but it should be extended afterward to four or five. Slow and rapid practice may be alternated. Johnstone advises fifteen minutes a day as a minimum for the beginner, and half an hour for the average pupil. For exercises to cultivate endurance, he recommends the "Scale of Arpeggios" and "Suite of Arpeggios" by Mme. Brée, given in this volume with the Leschetizky method.

Wrist and arm technique are covered by special exercises. Suppleness and accuracy are the points to aim for at first, with speed of action coming gradually. The following details are to be observed.

1. Raise the hand rapidly till it is nearly at right angles with the arm, keeping the proper curve of the fingers unaltered; hold the hand thus uplifted for some seconds; then swing it down to strike the note as rapidly as possible. A single note may be repeated. The succession of notes may be slow, but the actual up-and-down motions must be rapid.

2. Hold the wrist fairly low, nearly on a level with the keyboard.

3. Keep the forearm steady, and the arm muscles as relaxed as possible. The elbow moves only slightly, the wrist being the pivot.

4. Keep the fingers always properly curved, and do not let the hand waver before it descends to strike.

The single note may be practised with the middle finger at first, and the other fingers afterward. Then there may come repetitions of thirds, sixths, major triads, minor triads, dominant sevenths, and diminished sevenths. Begin slowly, say with M. M. 60 and one note to a beat. It is never wise to tire the wrist and arm muscles, so these exercises may be taken for a few minutes at a time, several times a day. Merely shaking the hand up and down in the air will prove useful.

The following are arranged for beginners, so that wrist development may keep abreast of finger training.

1. With the middle finger, strike each note of the scale ten times in succession, with wrist action, at M. M. 60. Repeat, twice as fast.

2. When some weeks have brought about increased power and flexibility, double the speed again, playing four notes to a beat at M. M. 60. The hand cannot be raised so high for such rapid work, but the slow practice must be kept up for part of the time. The hands may be practised separately for a year.

3. With the various fingers, as before, double the speed again. Then try *staccato* scales.

4. After some time on the single notes, use major and minor thirds and sixths.

5. Practise wrist action with the major triads on each note of the chromatic scale. Do this first with two chords to the beat, then four, then a succession of ascending and descending chords. It is advisable to introduce here the various rhythmic figures used for scales.

6. Apply the wrist action to the minor common chords and the dominant and diminished sevenths chords, in all inversions.

The stretch between little finger and thumb must always be kept fairly large. Finally the chords may be practised as octave *arpeggios*.

Four-note chords with the octave added to the triad may be played with repetitions, on all scale degrees. Five-note chords, consisting of seventh chords with the octave added, may also be used. A chord may then be played upward and downward through all its

inversions. For purposes of power, the arm may be used to reinforce the wrist. The striking of chords by the upward throw of the wrist is advocated also. For octave work, Johnstone recommends Leybach's "La Diabolique," book IV of Mason's "Touch and Technique," Kullak's "Octave School," and his own "Royal Road to Octave and Wrist Technique." After mastering a fair amount of exercises, it is enough if these are used in practice, and new passages taken only as they occur in new pieces.

Among daily studies, in their order of progressive difficulty, Johnstone recommends the following:

1. Plaidy, "Daily Studies."
2. Loeschhorn, "Technical Studies."
3. Leybach, "La Diabolique" (a single wrist study).
4. Köhler, "Technische Materialien."
5. Germer, "Technics of the Piano."
6. Czerny, "Forty Daily Exercises," op. 337.
7. Hanon, "Le Pianiste Virtuose."
8. Moore, "The Mechanism of Pianoforte-Playing."
9. Mason, "Touch and Technique" (four books).
10. Kullak, "Octave School," books II and III.
11. Beringer, "Daily Studies."
12. Joseffy, "School of Advanced Piano-Playing."
13. Tausig-Ehrlich, "Daily Studies," three books.

Johnstone thinks that with such an elaborate course of exercises as has been outlined, piano studies, or Études, are hardly necessary. He believes that with the amount of time spent on technique, the rest of the time would be best devoted to good music. Études exist in large numbers, composed by the greatest geniuses and played by the most eminent performers. These works, though, were written before the recent systems of finger technique were fully evolved. The Étude is valuable as a "sugar-coated pill," however, as by its use the student thinks he is playing a piece while he is really doing technical work also. But the works of Czerny, Clementi, Moscheles, Henselt, Chopin, and all the others who composed Études, have certainly been a valuable legacy, in spite of any one's ideas to the contrary. Johnstone himself gives a graded list of such pieces, which will be found at the end of this article.

Before various points are brought up for discussion, another method will be described here, which differs radically from that of Johnstone in many points. This is the Deppe method, as given by Ehrenfechter and as altered later by Breithaupt into his own method.

The position at the piano is lower in the Deppe method than in others. Deppe said, "You may have the soul of an angel, but if you sit high, the tone will not be poetic." If one sits high, the arm, hand, and fingers form nearly a straight line, and the weight of the arm bears too much upon the wrist and fingers. If one sits low, with the elbow one or two inches below the level of the keyboard, then the arm will assume its proper shape. There will thus be no leaning or pressing of the arm on the hand. The arm is well bent at both the elbow and the wrist, and the muscles are ready

for action and amenable to the effect of practice. Bodily movements are to be avoided, except, of course, a leaning to one side or the other as demanded by the location of the notes.

The arm has to sustain the hand and guide its movements, requiring for this both strength and mobility. A simple exercise for strengthening the arm consists of holding the fingers on the keys without pressing them down, and maintaining this position until tiredness begins to set in. After a rest, this may be done again, and the whole repeated several times a day. This can be done at a table, or simply in the air. Arm strength and weight is the basis of this method, as indicated by Deppe's remark, "The arm should be like lead, the wrist like a feather." Another exercise consists of putting the fingers on the key-surfaces, as before, moving the arms out gradually until the hands reach the ends of the keyboard, and then bringing them gradually back to the centre again. The beauty of this exercise, according to Ehrenfechter, lies in the fact that it can be practised without disturbing the neighbors.

The wrist must be held high. The actual height will differ in individual cases, but it should always be fairly great, to bring the muscles into a state of tension. A high wrist makes practice more fatiguing, but there will be a corresponding gain in quick and safe attainment of desired results. Yet great care must be taken to avoid any stiffening of the wrist, as flexibility is of the utmost importance. To keep the wrist flexible, hold it high, but free from all constraint. When any one complains of a weak wrist, it is probably the arm that is weak. As an illustration, the lion's paw is suggested. This seems flabby in appearance, but contains an immense amount of strength. As not every one can keep a lion for scientific purposes, ordinary elastic is also mentioned as an example of force without rigidity.

The back of the hand should be on a line with the keyboard, which evidently means that it should be level. The side nearest the little finger may even be elevated a trifle, or at least held consciously high, so as to give more scope for the fourth and fifth finger, and to strengthen that side of the hand as a whole. This action, however, should not be allowed to draw the elbow away from the side. The hand does not move of itself in playing, but is made to glide along as a whole by the arm. The raising of the hand from the wrist is rated as a false action.

The fingers, according to this method, are blamed for many things that are not really their fault. Their duty is merely to touch the keys in slow or quick succession, under simple or complex conditions. Too often, instead of being guided by the arm, they are forced to support it, and drag it from one position to the other. With the duties of the arm and wrist properly performed, the fingers are free to do their own work, and can do it with much less chance of error. Ehrenfechter sums up with the following rule: "Let the arm sustain the hand in its proper position,



carry; conduct its movements and with it bring every finger right upon the key which it is intended to touch."

The fingers must be trained for flexibility and independence. Some hands are more adapted than others to this end, but the best hand needs training, and even the worst will be benefited by it. Mere strength is not the end in view, although it comes with practice; but mobility and agility are what is needed. The fourth finger is strong enough in proportion when compared with the others, but owing to the position of certain muscular bands it is comparatively lacking in flexibility. Stiff fingers, which often come from stiff wrists, may be avoided by training the muscles of the arm, hand, and fingers as one large system.

The touch, or method of striking the keys with the fingers, is held to be more of a pressure than a blow, and similar to the organ touch. The fact that the fingers assume a hammer-shape, it is here claimed, has misled many into making them strike like a hammer. The Deppe method asserts that there is no need for a long finger-stroke from a high position, that it does not improve the quality of tone, that it prevents fulness in soft passages, and that it places too great a strain on the finger muscles.

By instinct and experiment, Liszt came to play in the way directed by Deppe, the latter actually taking some of his methods from Liszt's example. Amy Fay, in her book "Music Study in Germany," speaks of this matter thus: "After Deppe had directed my attention to it, I remembered I had never seen Liszt lift up his fingers so fearfully high as the other schools, and especially the Stuttgart one, made such a point of doing. . . . Liszt had such an extraordinary way of playing a melody. It did not seem to be so loud and cut out as most artists make it, and yet it was so penetrating." Of his touch, she said, "The notes seemed just to ripple off his finger ends with scarce any perceptible motion." Deppe reasoned from Liszt's example that the secret consisted of playing with the weight instead of striking a blow. The fingers sink down with the key, but do not put forth any great muscular exertion.

The tone produced by this method will be very weak at first, but will gain constantly in power, sonority, and brilliance. This tone is not beaten out of the piano, but with increased sensitiveness of the fingertips will appear to be drawn from it. The beginner must keep strictly to this method of tone production, and if the tone seems too weak, he must not try to increase it by any false mechanism.

Deppe made his pupils listen to every tone, carry it into the next for a *legato*, and make sure that it had no more and no less prominence than every other tone. The fingers are kept well curved, so that the notes are played by the tips. The fingers, however, are not spread out over their notes, but kept close together, though without any constraint. In playing the first five notes of the scale of C, for example, the right arm will move a trifle to the right before each

note is played by a finger, in order to bring that finger directly over its note. The same principle, of course, applies to the left hand. As a rule, the thumb is very slightly bent, and its tip kept near that of the forefinger when it is not needed elsewhere. Slow practice is kept up for a long time. No distinction is made between a *legato* and *staccato* touch, the latter being the same as the former, but followed by a quick release of the tone.

The tension and contraction of the hand is brought about by the separating of the thumb from the other fingers, which are still held in a group, and by the return of the thumb and the finger-group toward each other. The greatest contraction, of course, takes place when the thumb and little finger come together on the same key.

In studying finger-exercises, slow speed, strict attention to *legato*, and perfect equality of tone are the three points to be observed. The use of rhythm, bringing accents on certain notes, is considered wrong. Exercises with one or more notes held down during practice are condemned on the ground that they afford an undesirable rest for the arm, which should be kept in action as a support for the hand. Any resting of the arm on held notes will tend to stiffen the wrist and prevent the free fall of the fingers. Hand-guides like those of Kalkbrenner or Bohrer are therefore to be put aside as dangerous. The use of mental concentration and attention while playing exercises is insisted upon, and is considered necessary for true progress, as well as an aid in making practice interesting instead of dry and dull. Miss Fay found such concentration very exhausting, and after two or three hours of it would feel ready to drop off her chair. All exercises should be practised in every key, thus making the fingers familiar with the black keys as well as the white ones, and preparing the way for scales.

In making long skips, for which the hand has not enough stretch, the fingers must still be carried by the arm without assuming a slanting position. The hand will therefore describe nearly a semicircle, rising to some height before moving sidewise, and coming down vertically at the last. In going from white to black keys, the finger must not be stretched out, but the proper curve maintained, and the necessary motion made by the arm.

In scale practice the mental concentration must be kept up to its fullest extent. The chief technical difficulty here is, of course, the management of the thumb, which must pass from one part of the scale to another. The gradual motion of the hand, according to Ehrenfechter, will bring the thumb nearly to the required position for F in the scale of C, and will practically do away with the need of underpassing. "All that is needed," says Ehrenfechter, "is for the middle finger to go politely out of the way in order to allow the thumb to pass on to its key." The same principle applies in coming down the scale. When the notes have been played downward from C to F, the hand has moved gradually toward the thumb to such

an extent that the middle finger is comfortably near its E. This method of scale playing, it will be noticed, differs radically from the under-passed and prepared-touch method used by Leschetizky. The major scales in sharp keys, up to five sharps, are fingered like that of C. The flat scales, including G-flat, have various fingerings, because of the rule that the thumb is not to come on a black key; but Ehrenfechter thinks this rule a needless bit of archaic pedantry.

He recommends practising the scales in both parallel and contrary motion, and states that the latter is very important in developing the arm muscles. Thirds, sixths, and tenths, are also mentioned. The practising of scales in rhythmic figures, or with different and varying degrees of power, is not endorsed. The important point is considered to be the development of perfectly even tones. Rhythm and control of power are taught in connection with other music.

*Arpeggios* are, of course, considered valuable, and are to be prolonged through three or four octaves. Their influence in strengthening the arm and wrist, and giving the fingers independence, is very great. Of the many varieties, the chord of the seventh, both major and minor, is recommended as the best. Both parallel and contrary motion are to be used, and the different inversions as well as the first position.

Firm chords are still played with pressure rather than with a blow. In these, however, it is usually advisable to stiffen the wrist, so that the chord is aided by the force of the arm. The fingers will stiffen of their own accord, when they are stretched out to take their proper notes. When going from one chord to another, the hand may be allowed to relax after each chord has played, and rest on the keys.

With Ehrenfechter, the high raising of hand and arm is not a preparation for striking a chord, but another method of relaxation. In music of technical difficulty, this change of position will rest the arm, as keeping it in a single position is much more fatiguing. In coming down on a chord, however, it is not to be played from a height, but the hand is checked just above the keys, and the chord played with the usual method of pressure. When chords are some distance apart on the keyboard, the hand must rise vertically from one and descend vertically on the next; so it may describe the semicircle mentioned in connection with single-note skips.

In performing the *tremolo*, or repeated notes, the fingers must not be allowed to glide off the keys as if dusting them—a too frequent fault, according to Ehrenfechter. Each finger plays the note just as the preceding finger is releasing it. In order to bring the fingers into their proper position for this, the hand must move sidewise even more noticeably than when playing the scale. Liszt sometimes calls for repeated thirds, which may be given with alternating hands. In this case the fingers are held stiff, and in a more vertical position than usual, with the left hand under the right.

The trill requires a maximum of finger flexibility

and independence. The tips of the two fingers used must never leave the keys, and must press them down to their full depth. The two tones must, of course, be kept even in power. The speed must be perfectly regular and even. Whatever speed is taken at the start must be maintained; but this should be as great as the performer can make it.

The use of the pedal for mere loudness or force of tone is discouraged as being inartistic. It is advised, however, in sustaining a bass part where skips prevent the left hand from holding the tones, as well as in its more general purpose of sustaining harmonies whenever desired. Liszt and Thalberg were masters of the pedal, and Amy Fay says of Liszt's playing: "The secrets are his touch and his peculiar use of the pedal; he has a way of disembodied a piece from the piano and seeming to make it float in the air. He makes a spiritual form of it so perfectly visible to your inward eye, that it seems as if you could almost hear it breathe! Deppe seems to have almost the same idea. . . . He played a few bars of a Sonata, and in his whole method of binding the notes together and managing the pedal I recognized Liszt. The thing floated! Unless Deppe wishes the chord to be very brilliant, he takes the pedal *after* the chord instead of simultaneously with it. This gives a very ideal sound."

The soft pedal is considered rather unnecessary by Ehrenfechter. He holds that a player should be capable of producing by his touch all the needed gradations of softness. According to him, "To the true artist of refined taste, the effect of the mutilated tone-quality produced cannot be otherwise than painful. True, in some exceptional cases composers have marked *una corda*; if the player uses it in such instances, he has then the excuse that he does not do so on his own responsibility."

Good fingering in piano playing is of the utmost importance. *Legato* work cannot be well done without it, and it is a great aid in training the hand and bringing about a good style of performance. This matter must be taken up in the early stages of study—one of the many reasons why it is advisable to have a good teacher even for beginners. A good fingering is one that is easy and does not interfere with expression. Many cases for special procedure will occur in actual study, but the following few rules will almost always prove useful:

1. Any passage that can be conveniently played without altering the position of the hand should be fingered on that basis.

2. When change of position is necessary, the fingering should be such as to cause the fewest possible changes.

3. Use the nearest finger to a key, unless there is some definite reason for doing otherwise.

In running passages the fingering for diatonic and chromatic scales and broken chords will generally suggest the proper fingering for use. Sometimes, in rapid work, it is permissible to pass one finger over another.



The fourth may be passed over the fifth, or the middle finger over either of its neighbors, when this will give a better result than the more usual procedure.

For polyphonic music, a good command of fingering is especially necessary. The "Twenty-Four Preludes and Fugues" of Bach, as fingered by Tausig, are recommended to the student. Other works mentioned as giving good examples of fingering are Clementi's "Gradus," fingered by Tausig, the *Études* of Chopin, and the works of Liszt. For the earlier pieces, the works of Clementi, Dussek, Steibelt, Kuhlau, and others of the sort will give a sufficient repertoire; while for the advanced student the great classical and modern composers' works offer an almost unlimited field. But the student should not forget that progress depends more upon the technical exercises than upon the pieces learned.

According to Breithaupt (whose technique is described by himself in his "School" and in "The Musician," Vol. XVI, for 1911) Deppe was the first to make proper use of the upper arm and shoulder, but he "undid all the good by his unfortunate tension and stiffening of the joints (so-called fixation) and the turning in of the hands at a sharp angle." The weight idea was developed by Deppe's pupil Bandmann, with suggestions from Busoni, while Breithaupt himself was enlightened by the school and example of Carreño. The chief idea of the Breithaupt system is the avoidance of muscular tension as much as possible, and the playing by weight from the shoulder, elbow, wrist, or knuckle, as the case may be. Liszt's playing is cited as an example of the proper qualities, as follows:

1. Playing with complete relaxation of the muscles and joints.

2. Using to the fullest extent the massive weight of the whole arm and its parts, and playing from the shoulder.

3. Employing skilfully the various correct motions, such as the swing, the forearm roll, and the forearm extension.

4. Playing with loose "slung" fingers and easily dropping hand.

Opposed to the school of weight-playing is the school of finger-technique. But even the great players of the latter school make use of some of the motions advised in the former. Tone is always to be obtained by weight, combined with the fingers in the right way, and is not so well produced by fingers alone. Breithaupt enumerates the following "mechanical sources of tone-producing action."

1. The falling swing or "throw."

2. The balance of the mass.

3. The forearm roll and combined upper-arm roll.

4. The forearm extension and bending (erection of the hand and gliding function).

5. The *vibrato*, or vertical *tremolo* as distinguished from the roll or horizontal *tremolo*.

6. The loose throw of the long "swung" fingers.

In playing by weight with the whole arm or forearm, these swing down toward the keyboard, where they are stopped by the striking of the fingers. In this stopping, the knuckle joint takes whatever muscular effort is needed, the wrist being kept as loose as the playing will allow. When the note or notes have been struck, immediate relaxation should follow, the shoulder then taking the weight of the arm, and a loose wrist giving sufficient weight to keep the keys held down. The muscular tension is therefore only momentary, and should always be followed by the relaxation. With good players, this habit of relaxing becomes natural and unconscious. The same is true after the lighter tone given by the falling wrist.

No definite rule can be made for the position of the hand. With good instruction and faithful practice, each hand will find the positions in which it produces the best results with the least proportionate effort. The structure of the hand, the length of the fingers, and the width of the stretch, are all factors. In general, small and solid hands will take a high position with curved fingers, while long and narrow hands will adapt themselves to the flat position with extended fingers and low wrist. But in transmitting the weight of a swing, the knuckle should usually be well bent.

The movements of the hand may be a vertical swing, a partial rotation or roll, and a turning inward or outward when needed. The swing is used with single tones, ordinary chords, octaves and so on. The rotary movement is applicable for trills, broken chords, and any progressions that need a side-to-side motion of the hand. The outward and inward turnings are more infrequent, being used at the ends of scales and passages or if the thumb must reach in to a black key.

The vertical swing from the wrist is more noticeable in slow *tempo* than in rapid work. As it grows less in the latter, it gradually becomes a delicate vibration, suitable and desirable for octave work. The wrist must always seem light and flexible. The forcible bending back of the hand and a stroke with muscular tension must be avoided. The forearm extension, or pushing the arm toward the hand so that the wrist is raised over the fingers, is also of use in octave playing.

The thumb and its extension in the hand must absolutely be kept relaxed at all times. The hand turns with the arm, and the fingers give way, releasing a tone to allow for underpassing or overpassing. The thumb must never be held stiffly underneath the palm, as that will contract the hand and limit freedom of movement. The thumb should turn with the arm, and at the proper time be loosely thrown under the hand to its key. It should not grasp the key spasmodically, but should drop on it naturally. This can be done without interfering greatly with the *legato*.

The rotary motion may become quite noticeable in finishing a scale or *arpeggio*, the hand coming off the keyboard with its palm visible.

When a scale does not end at its outer limit, but starts back toward the centre of the keyboard, the finishing roll is not very great, and is reversed at the turn with an easy swing that is made by the whole arm.

Finger movements are right if they combine with the natural swing of the relaxed arm, or if they are done with the most ease and the least effort. The usual idea of developing muscle-energy in the fingers is called false by Breithaupt. This is not saying that finger-dexterity is useless, but that it should be cultivated as a part of the arm-system. The finger movements are swinging movements from a loosely sustained arm and hand, and demand no great muscular exertion. The finger swings from the knuckle, and as it strikes the key down, the weight of the arm and hand is allowed to rest upon it for an instant. The usual relaxation and "discharge of weight from the key" must follow at once. The relaxation must be so complete that the fingers could be easily knocked off the keys, say by the other hand. In the finger-throw, it is a matter of personal choice whether the hand is held high, medium, or flat.

If the finger-swing is limited so that the weight of the finger alone brings its tip on the key, then a very light tone results, which is useful in rapid passages of soft character. In this lightest and most refined form of touch, each finger works by itself, and the relaxation should give an independence so perfect that each one can fall by itself, and not add to the weight of the others. When this result is attained, the way is clear to develop the greatest speed and dexterity. This light finger-action must be only momentary, and any little muscular impulse that is given to aid the drop must be followed by the usual instantaneous relaxation.

The old method of overexerting the finger muscles, it is claimed, stiffened the finger in the knuckle; overstrained the muscles by a too extreme lift; kept up the tension without relaxing after the stroke; and sometimes even called for an extra afterpressure. These points are all regarded as errors, since they tend to increase fatigue.

In the Breithaupt system, then, which is taught also by Steinhausen and others, there is no attempt to use absolute finger-power. The attack is produced largely or wholly by falling weight, even when fingers only are used. The question of when muscular tension shall be added (always with the weight of the loose arm back of it in greater or less degree) is one that depends on practical experience and the needs of musical expression. It is stated, however, that from 60 to 80 per cent. of finger-attack should be used with nothing more than the falling hand-weight. The *non-legato* is the usual style, with a large amount of *legato* roll, in which the fingers are lifted very slightly and with little muscular tension. The weight determines the effect. *Staccato*, too, is not to be played by a muscular raising of the finger after the stroke, but by lifting it off the key. It is claimed that playing as a whole will

average 40 per cent. *non-legato* with hand-fall, 30 per cent. *legato* with arm-rolling, 10 per cent. *staccato* with vibrating hand, 10 per cent. octaves and repeated chords, and the remaining 10 per cent. with more or less active power in the finger-muscles.

Weight-playing is claimed to be correct, then, because it saves fatigue. It differs from the older school in the following points:

It develops the whole arm instead of merely the finger and hand.

Just as clock-hands are moved by a spring, so the finger action depends on the arm action.

The elbow is kept flexible instead of stiff.

The arm and shoulder also are kept flexible.

The fingers are thrown loosely instead of forced down stiffly.

All joints are kept relaxed as much as possible, instead of stiff.

The keys are pressed by a fall of weight instead of beaten down.

In general, weight is used instead of muscular tension.

The training is begun from the shoulder instead of the fingers.

The whole principle is summed up again by Breithaupt thus:

"We must let the playing members hang, let them 'go'; all the muscles must be loose. We balance the weight and preserve the relaxed condition in all motions and positions, excepting those where, for æsthetic reasons, the opposite condition, firmness, is especially required."

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In looking over these methods, we find that there are three main ideas or systems. The principles given by Johnstone sum up a fairly widespread set of teaching methods. Leschetizky altered these by certain clever devices for the use of the fingers. Breithaupt, going beyond the Deppe method, opposes the great exertion of the finger-muscles, and substitutes playing largely or wholly by weight. Certainly there is choice enough here to satisfy any one, or to justify almost any teacher in his procedure. It is none too easy to decide which is correct, or to be sure that any single method is wholly correct and the others all wrong. Johnstone says of the relaxing system, and the gentle lifting up and down of the fingers, "This plan is no doubt exceedingly simple and exceedingly easy; but by its fruits it must be condemned. Is this not the very style and method of every unregenerate son of Adam when he comes to his first lesson with a bunch of feeble fingers all moving together if one is moved? . . . Simplicity is useless if it is ineffective. Whether are power, control, and independence to be gained by allowing our hand muscles to remain in their normal condition of weakness, flabbiness, and interdependence, and by feebly raising and dropping each finger; or by practising a strong, high uplift of each finger and a forcible down-



stroke; at the same time holding the other fingers motionless, so as to isolate each and detach it from the influence of the others as much as possible? The very statement of the conflicting views is a sufficient answer to the whole question." But apart from any unclearness in the involved interrogation, Johnstone speaks as if the Breithaupt school did not strive for independence of fingers, which it certainly mentions as necessary.

If we are to judge them by their fruits, then nearly all methods have produced great pianists. That, however, is not entirely the point. The real issue is whether any one pianist would achieve most by one or another method. This cannot be answered by experiment, as one man can learn but one method at a time; and it is hardly possible to find students so equal in ability that one of such a group could be started in each method, for purposes of comparison. A better idea of the relative merits may be obtained by taking a number of single points in them for discussion or contrast.

The first point is the very important question of whether muscle-playing or weight-playing is correct. The latter is undoubtedly used, in part at least, by every great artist, and often with a low wrist. It is possible, however, for the pianist to get his education in the muscle-method, and then perform by the weight-method. The tremendous tone of a Paderewski will show that this is probably the case with him; for he was a Leschetizky pupil, and must have developed his fingers and their muscles in his course of study.

The question then arises, would muscular finger-training interfere in any way with later weight-playing? The answer would seem to be a decided negative. However strong the hand and fingers may become, there should never be any difficulty in relaxing them. However firmly the arm, shoulder, and elbow may be held, there is never any trouble about making their muscular exertion cease. The ease of relaxation is so great that long habits of firmness will not prevent the utmost laxity of muscles whenever it is desired. It would seem, then, that the acquiring of finger dexterity and control could be done by the Leschetizky method, even if such control were used afterward in the weight system. The Breithaupt method may be the one that Liszt and other great pianists used in playing, but it is a fair question whether they did not arrive at this method through the muscular practice of finger exercises in their earlier days. In other words, while the Breithaupt method is proper and excellent in performance, it is possible that the student who starts in it and keeps to it wholly may not do quite as well as the student of another method, who acquired finger strength by definite training for it before changing to the weight-method in later times. A few more years should answer this, and give the pupils of the new system a chance to develop their powers and show results. Meanwhile it is certain that the Breithaupt method does give strength to the fingers through the exercise they get in holding up the arm-weight before

relaxation. It is also true of gymnastics in general that fairly light, regular exercise gives better results than violent straining. For real development, one does not have to exert himself to his utmost, until he drops from fatigue. This would show that extreme stretches and finger uplifts of the type advocated by Johnstone should not be encouraged.

The question of the prepared touch taught by Leschetizky is another point that will bear examining. Its effect on quality of tone is not an essential advantage, for the other methods train the students to a thorough control of dynamics. It is undoubtedly more useful as an aid to accuracy. The pianist who uses it is all the time making a conscious effort to place his fingers over the right notes, even while he is playing others that may be noticeably earlier in time. Yet it might cause awkwardness if carried to extremes, and should never be used in a passage that can be more easily played without it.

Scale practice is always an important part of the student's technical work. Leschetizky uses the prepared touch in this; but if the object of that touch is accuracy, then it is hardly so entirely necessary here. As far as accuracy is concerned, the notes of a scale come in an ordered succession that presents no difficulties to the mind of the player. Deppe's idea that the bunched hand should move along gradually and thus substitute a sidewise motion for underpassing is not very practical, and makes the smooth joining of the scale-parts rather uncertain, at least for the beginner. Breithaupt's throwing-under of the thumb is more feasible, but even so the thumb works better when the throw is aided by some muscular tension. The happy medium would seem to be a muscular underpassing of the thumb that falls just short of preparing it on its note while the third or fourth finger is holding the preceding note. This makes the thumb reach its position on time with less effort than if it is prepared after underpassing, and with about the same accuracy. But even if much preparing seems not fully necessary in scale work, it certainly does no harm; and it helps in the shifting along of the hand after the thumb plays its note, though here the preparation of the second finger alone would seem sufficient to guide the hand.

In large chords, the weight method would seem to have a decided advantage, even at the start.

The Leschetizky method is world-famous to-day, and has produced many pianists of the first rank. By this test it would seem to be good. But since it is so easy to adopt some of the Breithaupt procedure after learning the Leschetizky method, and since so many great pianists seem to do this, it is possible that the next great school will be a fusion of these two methods in teaching, keeping most of Leschetizky's ideas and adding enough of Breithaupt's to let the student who has mastered the former adopt the latter consciously instead of unconsciously. Certainly it would seem that it is better to have strong fingers, even if their full strength is not exerted in perform-

ances. As for the Breithaupt method, it stands to reason that if a single note is made to demand a smaller effort, more notes can be played with the same exertion previously used, and at a greater speed.

The teaching of interpretation is a more elastic matter, and one in which the different methods are practically in agreement. For purposes of reference, Johnstone enumerates the following works, among others.

Kullak, "Æsthetics of Pianoforte Playing."  
 Taylor, "Technique and Expression."  
 Kullak, "Beethoven's Piano Playing."  
 Marx, "Beethoven's Pianoforte Works."  
 Reinecke, "Letters on Beethoven's Sonatas."  
 Goodrich, "Theory of Interpretation."  
 Riemann, "Catechism of Pianoforte Playing."  
 Christiani, "Pianoforte Æsthetics."  
 Dannreuther, "Musical Ornamentation."  
 Weitzmann, "History of Pianoforte Playing."  
 Parry, "The Art of Music."  
 Hanslick, "The Beautiful in Music."  
 Johnstone, "Touch, Phrasing, and Interpretation."  
 Johnstone, "Phrasing in Piano-Playing, with Examples."  
 Johnstone, "The Art of Teaching Pianoforte Playing."

With these and other works on the subject, it is well covered. But the best guide is, of course, a good teacher. Failing that, those students who are forced to work by themselves after a limited amount of instruction will do well to hear great artists whenever possible, and notice carefully their phrasing, shading, and so on.

Some rules for melody-playing will be found in the translation of the Leschetizky method given in this volume, as well as a section on dynamics and shading. These condensed bits of advice will form a valuable guide for the beginner. There are also a number of suggestions which good taste can offer. In playing any piece, very few passages are to be taken at an absolute dead level of uniform force. There should always be little *nuances* of power, the amount and prominence of which will depend on the character of the piece. Notes within a measure are not always meant to be arbitrarily exact, and some of the time may often be given to certain notes at the expense of others. This does not usually extend beyond a single bar, but it may even do that in expressive short phrases. Such *tempo rubato* is most in place in works of strong emotional expression, such as those of Chopin. Phrasing depends largely on form, and the article on form in this volume will give the student a systematic grasp of the subject that is better than any "rule-of-thumb" procedure. For the smaller divisions in phrasing, which do not depend so definitely on musical form, there is still some guidance to be found in the length and structure of theme, antecedent, consequent, and other divisions; while if this is not apparent, common sense and good musical taste must come to the rescue. In polyphonic music, a unified *legato* and a melodic style for each part is desirable, with less abrupt transitions in shading, but some accent at the beginning and ending of the figures, to show their presence and limits to the listener.

For all these points, however, technical perfection is a necessity. The performer will be able to devote his whole attention to the phrasing, shading, and interpretation only when the technical difficulties of a piece are so fully mastered that they need little or no conscious mental attention. Then, and then only, will he be able to reach the highest flights of art, and show the best that is in him.

It seems wise to include here certain tables for practice given by Johnstone, and a graded list of studies, which will be found of value by teachers as well as students.

## LISTS OF GRADED STUDIES.

### GRADE I.

#### *Very Easy Studies for Elementary Pupils.*

Berens, Opp. 70, 61, 73, 79.	Duvernoy, Opp. 176, 110.
Czerny, Opp. 353, 684, 139, 453.	Döring, Opp. 38, 86.
Le Couppy, Op. 17.	Lemoine, Op. 37.
Köhler, Opp. 151, 190, 205.	Loeschhorn, Opp. 159, 192.
Wohlfahrt, Op. 61.	

### GRADE II.

#### *Easy Studies for Young Pupils.*

Czerny, Op. 139.	Gurlitt, Opp. 50, 51, 52, 53.
Kirchner, Op. 71.	Kunz, Op. 14.
Köhler, Opp. 182, 216, 234.	Döring, Op. 8.
Duvernoy, Op. 176.	Bertini, Op. 100.
Bergmüller, Op. 100.	Berens, Op. 73.
Loeschhorn, Opp. 65, 190, 193.	Le Couppey, Op. 79.
Germer, 100 Elementary Studies (Bosworth).	Bach, Small Preludes.

### GRADE III.

#### *Moderately Difficult Studies for Junior and Intermediate Pupils.*

Bertini, Opp. 29 and 32.	Concone, Opp. 44, 24, 25, 30, 31.
Heller, Opp. 47, 45, 46.	Bach, Two-Part Inventions.
Krause, Opp. 2, 9.	Bach, Suites.
Hiller, Op. 46.	Wolff, Opp. 261, 19.
Loeschhorn, Op. 66.	
Berens, Op. 73.	
Cramer's Studies, Ed. by Coccia, Bülow, Tausig, Ruthardt, or Dr. Weekes.	

### GRADE IV.

#### *Studies for Senior Pupils.*

Clementi, Gradus.	Moscheles, Opp. 70 and 95.
Czerny, Opp. 355, 740, 818, 553, 834.	Berens, Opp. 61, 64.
Mayer, Opp. 200, 119, 168, 305.	Berger, Opp. 12, 22.
Loeschhorn, Opp. 67, 136.	Döring, Op. 8.
Heller, Op. 16.	Köhler, Opp. 128, 138, 112.
	Kessler, Op. 20.
	Jensen, Opp. 32, 33.

### GRADE V.

#### *Studies for Advanced Students.*

Alkan, Opp. 38, 39.	Rosenthal and Schytte, Pianoforte Virtuosity.
Köhler, Op. 120.	Pauer, New Gradus ad Parnassum.
Nicodé, Op. 21.	Henselt, Opp. 2, 5.
Chopin, Opp. 10, 25.	Czerny, Opp. 335, 365, 735.
Schumann, Opp. 3, 7, 10, 13.	Thalberg, Op. 26.
MacDowell, Op. 46.	Ravina, Op. 14.
Brahms, 51 Technical Exercises.	Saint-Saëns, Op. 52.
Liszt, Concert Studies and Paganini Studies.	Tausig, 12 Concert Studies.
Bülow, Major, Minor and Chromatic Studies.	Rubinstein, Concert Studies.



## OCTAVE STUDIES.

Gurlitt, Op. 100.	Liszt, Concert Studies, Nos.
Bertini, Op. 84.	1, 7, 11 (Breitkopf & Härtel).
A. Schmidt, Op. 16, Nos. 13, 14.	W. Coenen, 6 Octave Studies (Novello).
Löw, Op. 281.	Löschhorn, Op. 177.
Alkan, Op. 35, Nos. 2, 3, 5, 6, 9, 12.	Czerny, Op. 553.
Clementi Gradus, Nos. 21, 65.	Thalberg, Op. 26, Nos. 3, 4, 6, 11.
Henselt, Op. 5, Nos. 5, 8.	Pacher, Op. 11.
Brahms, Octave Study in A minor.	Chopin, Op. 25, Nos. 9, 10.
	Kullak, Octave School, 3 books.

Johnstone, Royal Method for Octave and Wrist Technique.

## TIME TABLES FOR PRACTICE.

### FRANKLIN TAYLOR.

#### *An Hour and a Half.*

Finger exercises, scales, etc.....	25
Study .....	15
Old study already learnt.....	10
Sonata or other piece.....	30
Playing over piece already learnt, or sight-reading.....	10
<b>Total .....</b>	<b>90</b>

#### *Four Hours: Morning Two Hours.*

Technical work .....	30
Study .....	30
Two old studies.....	20
Sonata or concerto.....	40
<b>Total .....</b>	<b>120</b>

#### *Afternoon.*

Finger exercises .....	15
Study .....	15
Smaller piece (Variation or Caprice).....	30
Sonata, or revising a piece already learnt.....	30
Sight-reading, or playing from memory.....	30
<b>Total .....</b>	<b>120</b>

### FELIX LE COUPPEY.

#### *Two Hours Daily in Two Divisions: First Division.*

Exercises .....	30
Study .....	30

#### *Second Division.*

Scales .....	15
Piece .....	45

#### *Three Hours Daily in Three Divisions: First Division.*

Exercises .....	30
Study .....	30

#### *Second Division.*

Scales .....	15
Piece .....	45

#### *Third Division.*

Scales and exercises.....	15
Reading easy music.....	15
As the teacher directs.....	30

#### *Four Hours in Three Divisions: First Division.*

Exercises .....	30
Studies .....	45

#### *Second Division.*

Scales .....	30
Piece .....	60

#### *Third Division.*

Re-learning old pieces.....	45
Reading .....	30

#### *Five Hours in Four Divisions: First Division.*

Exercises .....	30
Study .....	60

#### *Second Division.*

Scales and Exercises.....	30
Pieces .....	60

#### *Third Division.*

Re-learning old piece.....	30
Reading .....	30

#### *Fourth Division.*

As the teacher directs.....	60
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### PAUER.

#### *One Hour.*

Technical exercises, scales.....	10
Study .....	15
Classical piece.....	25
A lighter piece.....	10

<b>Total .....</b>	<b>60</b>
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#### *Four Hours: Morning.*

Technical exercises, scales.....	30
Studies .....	30
Sonata or concerto.....	40
Lighter piece.....	20

<b>Total .....</b>	<b>120</b>
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#### *Afternoon.*

Technical exercises.....	20
Studies .....	20
Sonata or concerto.....	30
Repetition of former pieces.....	20
Memorizing or reading.....	30

<b>Total .....</b>	<b>120</b>
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### THE COTTA PIANOFORTE SCHOOL.

#### *Two Hours.*

Technical exercises.....	30
New pieces.....	60
Revision .....	30

<b>Total .....</b>	<b>120</b>
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#### *Five Hours for Morning and Afternoon.*

Technical exercises.....	60
Études .....	90
New pieces .....	90
Revision and reading.....	60

<b>Total .....</b>	<b>300</b>
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GORDON SAUNDERS.

*One Hour.*

Technical exercises .....	10
Scales .....	10
Study .....	15
Piece .....	20
Old piece .....	5
<b>Total .....</b>	<b>60</b>

*One Hour and a Half.*

Technical exercises .....	10
Scales .....	10
Study .....	15
Piece .....	25
Old piece or study .....	10
Memorizing .....	10
Reading .....	10
<b>Total .....</b>	<b>90</b>

## SPECIMEN TIME-TABLES GRADED

J. ALFRED JOHNSTONE.

NUMBER OF MINUTES DAILY

SUBJECT.	GRADE I.			GRADE II.			GRADE III.				GRADE IV.				GRADE V.			
1. Two-finger Exercises:																		
Separate hands .....	2½	2½	3	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	5	5	5
2. Five-finger Exercises:																		
Each hand .....	4	5	3	4	5	5	2½	2½	2½	2½	2½	2½	2½	2½	..	5	5	5
Both hands .....	..	..	2	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..
3. Scales:																		
Each hand .....	4	5	3	2	3	5	2½	2½	2½	2½	2½	2½	2½	2½	..	2½	2½	2½
Both hands .....	..	..	2	6	3	5	5	5	5	5	5	5	5	5	5	5	5	5
4. Broken Chords:																		
Each hand .....	2½	2½	2½	2½	2	2½	2½	2½	2½	2½	2½	2½	..	..	..	..	..	..
Both hands .....	..	..	..	..	2	3	5	5	5	5	5	5	..	..	..	..	..	..
5. Arpeggios:																		
Each hand .....	..	..	4	5	5	5	2½	2½	2½	2½	2½	2½	5	5	5	5	5	5
Both hands .....	..	..	..	..	5	5	5	5	5	5	5	5	10	10	5	5	5	5
6. Octaves, etc.:																		
Each hand .....	..	..	..	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½
Both hands .....	..	..	..	..	5	..	5	5	5	5	5	5	5	5	5	5	5	5
7. School of Daily Technical Studies ..	..	..	..	..	..	..	..	..	..	..	20	20	25	30	30	35	35	..
8. School of Octaves .....	..	..	..	..	..	..	..	..	5	5	..	10	10	10	15	15	20	20
9. General Studies:																		
1st .....	10	10	10	5	10	10	10	..	15	15	15	15	15	20	..	..	..	25
2nd .....	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
10. Classical Pieces:																		
1st .....	15	25	15	20	20	25	20	30	30	30	30	30	30	30	30	30	40	40
2nd .....	..	..	20	..	10	15	..	15	20	20	..	..	10	20	30	30	40	40
11. Invention or Fugue .....	..	..	..	..	..	..	10	15	10	15	10	10	10	15	..	..	20	20
12. Lighter Pieces .....	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	20
13. Revision of Studies .....	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
14. Revision of Pieces .....	5	10	6	5	5	5	5	5	5	10	5	5	10	10	10	15	15	15
15. Reading .....	4	15	20	15	15	20	20	20	25	30	20	20	30	30	20	25	25	30
16. Memorizing .....	..	..	4	..	5	5	5	5	10	10	5	5	10	10	5	10	10	10
17. Transposition .....	..	..	..	..	..	..	..	..	..	..	5	5	5	5	..	10	10	10
18. Accompanying .....	..	..	..	..	..	..	..	..	..	5	..	5	5	10	..	10	10	10
19. Duet-Playing .....	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	20
20. Elements of Music .....	..	..	5	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..
21. Harmony .....	..	..	..	..	..	..	5	5	5	5	5	5	5	5	5	5	5	5
22. Form .....	..	..	..	..	..	..	..	..	..	..	5	5	5	5	5	5	5	5
<b>Total minutes .....</b>	<b>60</b>	<b>90</b>	<b>120</b>	<b>90</b>	<b>120</b>	<b>150</b>	<b>120</b>	<b>150</b>	<b>180</b>	<b>210</b>	<b>150</b>	<b>180</b>	<b>210</b>	<b>240</b>	<b>180</b>	<b>240</b>	<b>300</b>	<b>360</b>
<b>Total hours .....</b>	<b>1</b>	<b>1½</b>	<b>2</b>	<b>1½</b>	<b>2</b>	<b>2½</b>	<b>2</b>	<b>2½</b>	<b>3</b>	<b>3½</b>	<b>2½</b>	<b>3</b>	<b>3½</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>



# SPECIAL POINTS OF PIANO TECHNICS







## DEBATABLE POINTS IN PIANO TECHNIC

FIVE SYMPOSIUMS, ARRANGED BY  
BERNARD BOEKELMAN

THE last twenty years have seen enormous changes in the theory and practice of piano-teaching in Europe. It is not long since the technic of piano-playing was virtually restricted to velocity and to volume of tone. The orchestral piano and the orchestral pianist of to-day were yet to be evolved. We can trace the development of our modern tone effects and feats of bravura, by an orderly process of growth, from Hummel's famous summing up of piano practice—"Firstly, the scales; secondly, the scales; thirdly, the scales"—to the last transcendental technic of Brahms's Studies. This growth has been made in many lands and through the training and example of many musicians, each of whom has left the impress of his own art and personality on the music of his own neighborhood and pupilage.

It has been the aim of this work to bring to a focus the opinions, theories, and practice of the great representative teachers of Europe. To accomplish this, Mr. Bernard Boekelman undertook a journey in which he called personally on the men and women who are training the concert artists and successful teachers of to-day. With them he discussed the vital questions of musical pedagogy. The results, which cover the entire ground of European teaching, are set forth in these volumes. Except when otherwise stated, the opinions advanced by the various eminent authorities indicated have been contributed in a series of answers signed by the writers to questions which were propounded in writing. In exceptional cases representative pupils have given a résumé of the instruction personally received from the professors quoted. Where the variety of opinion warranted it, the replies have been thrown into a symposium,—in which case the points necessary to complete the discussion have been supplied by the associate editors. The great variety of theory and practice thus developed, by men all of whom have become distinguished in their profession, cannot fail to be a stimulus to all students and teachers, both in private study and in original research.



## THE PROPER POSITION OF THE HAND

(A SYMPOSIUM)

This question was discussed by M. E. M. Delaborde, professor at the Paris Conservatoire; M. Isidore Philipp, pupil of Geo. Matthias (who was a pupil of Kalkbrenner and of Chopin), first prize at the Conservatoire and author of several admirable works of technic; M. Raoul Pugno, well-known in America since his late tournée here; Antoine Marmontel (son of Anton François Marmontel), a very distinguished Parisian teacher; M. Henri Falcke; M. Georges Falkenberg (also a pupil of Matthias), author of various valuable works on technic, including an exhaustive work on the pedal; and Mlle. Frida Eissler, the Paris representative of Leschetitzky, all of Paris; Fraulein Dagmar Walle Hansen, also a pupil of Leschetitzky; Heinrich Schwartz, Royal Professor at the Royal Academy of Music of Munich; Prof. Dr. Ernest Jedlitzka of Berlin; Adolf Ruthardt, professor at the Conservatory at Leipsic; Herrmann Scholtz, Kammer Virtuoso to the Dresden Court; Hans Schmitt, Professor of Pedagogies at the Vienna Conservatory; Heinrich Germer, of Dresden, author of Germer's Technic. The teaching of the late Theodor Kullak, which covers so large a part of the best instruction in Germany, is derived from personal instruction received by Mr. Boekelman himself.

BOEKELMAN: *What, gentlemen, do you consider to be the natural position of the hand in piano playing?*

JEDLITZKA: The least forced.

FALCKE: There is only one natural position of the hand; the fingers should be curved and the arm perfectly supple—free from constriction.

PUGNO: I wish the hand to be held on a plane nearly level with the fore-arm.

FALKENBERG: I hold the fore-arm, wrist and hand in a straight line as far as the fingers.

PHILIPP: The position should be natural. In assuming it let the hand rest entirely on the thumb,—the fingers curved, not too much outward, nor inward. It is necessary from the beginning to play on the fleshy part of the finger.

BOEKELMAN: That was Theodor Kullak's plan. He went so far as to use the entire nail-joint as the point of attack, and bent this joint completely backward.

GERMER: The action of the nerves is greatest in the finger tip. It is by means of this point that the finger must accomplish its firm, nervous attack on the key.

DELABORDE: On account of the shortness of the thumb the hands should turn out a little (toward the ends of the keyboard).

MARMONTEL: There are several points

necessary for a good position of the hand. The body, the arm and wrist concur in producing it. The pupil should place himself in the middle of the keyboard; he should be seated so high that the arm extending itself above the keys shows an inclination from a point somewhat higher than the keyboard, the fore-arm slightly extended. The wrist should not break the right line of the arm either by elevation or depression. The hands should be a little inclined outward and should show a rounded form. The thumb agrees with this position by folding a little inward. When the first phalange raises itself to make the key speak, the other two phalanges should preserve the rounded form of the finger and attack the key with the fleshy extremity of the finger, not on the nail.

BOEKELMAN: So far all replies fit almost harmoniously; but this pointing of the fingers outward in the model position of the hand seems to be an inheritance from Chopin's technic; it is certainly not identical with German practice. The model position when I studied with Plaïdy was middle finger in a straight line with the elbow; not only in stationary figures but also in scales the wrist-joints remained immovable. With Kullak, Liszt, and others of the progressive school, the mobility of the wrist became a recognized factor in execution. In the Stuttgart method



the hands were brought inward by the passage of the thumb and restored to position for the stroke of the index finger.

HANSEN: In my opinion the position of the hand in C major may be considered normal; thumb and little finger on the edge of their keys, the three other fingers posed in an even line in the middle of their keys; thumb, wrist and elbow in about a straight line; knuckles raised as if covering an apple.

SCHOLTZ: I consider that from the wrist to the end of the first finger-joint the hand should form a straight line; the wrist a little higher than the knuckle-joint. The latter must form a horizontal line. From the first finger-joint the finger sinks in such a way that the nail-joint stands almost vertically upon the key. Therefore the knuckle-joint is not bent.

GERMER: Let the seat be so far from the keyboard that the finger tips can comfortably reach its limits when the arms are stretched out. The proper height of the seat depends on the length of the upper arm. The arm should hang freely near the body, yet without touching its sides. If now the fingers be placed on the keyboard (but not pressing it) the finger tips should lie in a horizontal line with the point of the elbow. A higher seat will be required for a long upper arm than for a short one. The nail-joints stand perpendicularly on their keys.

HANS SCHMITT: Natural is that position of the hand which best corresponds to the horizontal construction of the keyboard. In order that a bold ride may be successful, horse and rider must form one body. One must therefore practise the flat position of the back of the hand till it becomes natural; but every movement, every quality of tone, every position of the keys—in short every inter-relation which occurs between hand and key mechanism requires, in an artistic rendering, its own position and play of joints according to circumstances. Just as rich as are an artist's resources of tone, so rich is their variety of execution. Uniformity of execution causes monotony of result. As one calls into the forest so answers the echo. Furthermore, the position of the fingers depends in the first place upon the grouping of keys that are to be played. There must always be a close connection between the fingers and keys. The hand and fingers

must always be twisted and turned so that the fingers of themselves fall (perpendicularly) upon the keys.

BOEKELMAN: *In playing ought the knuckles to be above, below, or in a straight line with the upper finger joints?*

PHILIPP: In a straight line with the fingers. It is the only way to play naturally.

GERMER: The upper phalange joints by which the fingers are attached to the middle hand (metacarpus) should neither be pressed in nor protruded like a hump. They should lie invisible in the back of the hand which is held horizontally.

SCHWARTZ, MARMONTEL, RUTHARDT, JEDLITZKA, FALCKE: Yes; in a straight line.

FALKENBERG: No; above.

BOEKELMAN: The old Stuttgart school depressed the knuckle-joints below the level of the wrist, and raised the fingers which were much curved.

DELABORDE: The hand should be extended (laterally); the knuckles above the fingers, but very little.

PUGNO: I prefer the knuckles almost always in a straight line in playing single notes: but in sixths and octaves I prefer the hand somewhat below the keyboard; it gives relief to the wrist.

F. M. S.: The late Oskar Raif in Berlin taught his pupils to play with the wrist below the level of the keyboard. He said it was unnecessary to force the fingers to rise in the knuckle joints, and that lowering the wrist brought about the desired height of itself. Paderewski often plays legato passages with a dropped wrist.

HANS SCHMITT: One must be guided by the tone volume, velocity, and the position of the keys.

EISSLER: The wrist is frequently raised or lowered for some specific purpose.

F. M. S.: The late S. B. Mills, who was a pupil of Plaidy, used to teach his pupils to hold their curved fingers raised in the air ready for a stroke. This was the Leipsic method. I understand that the best teachers of Leipsic make a point of it still.

GERMER: In the first moment of stroke the finger concerned springs upward swiftly as an arrow and in a curved form; the nail-joint strikes the key perpendicularly.

SCHMITT: The fingers which are not in use should not cling to the keys as if cramped;

but should be suspended free in the air. I have a particular apparatus for teaching this attitude. The fingers should not hook in, neither should they bend back at the nail-joint, in rapid playing. Either of these positions involves a sensible loss of time.

F. M. S.: If the fingers are curved so as to fall in the same line on the keys, the ring finger will give a weak tone and the middle finger a tone of harsh quality. To produce an even tone the middle finger must be less and the ring finger more curved than the index.

BOEKELMAN: I observe in your examples, gentlemen, that several of the positions cited, like the typical position in Knorr's old method, bring the elbow close to the side in taking the normal position of the hand. The outward pointing of the fingers in the French school facilitates this; whereas, particularly when the back of the hand is kept horizontal so that the side of the hand nearest to little finger does not droop, the elbow in the modern German school is much freer.

GERMER: For the black keys the hand is raised as much as these keys are higher than the white.

DELABORDE: The black keys should be struck nearer the edge than the white because the lever is shorter.

RUTHARDT: The hand advances almost imperceptibly toward the black keys.

PUGNO: I hold that the hand in position is not subjected to changes from the irregularities of black and white keys; it can attack both while preserving its equality.

FALKENBERG: It is useful not to put aside the question of black and white keys but to practise finger exercises transposed with the same fingering into several keys, and sometimes to play all the notes of the exercise with the same finger.

BOEKELMAN: *What method do you prefer to study the proper position of the hand and fingers?*

EISSLER: Finger exercises done slowly.

DELABORDE: The Gradus of Clementi, all three books all one's life.

FALKENBERG: The method which my old teacher Matthias, pupil of Kalkbrenner, and later of Chopin, transmitted to me verbally.

RUTHARDT: Germer's Technics.

MARONTEL: The elementary and progressive school of my father.

SCHWARTZ: Czerny and Clementi.

GERMER: My own (Op. 32).

SCHOLTZ: Hans von Bülow's.

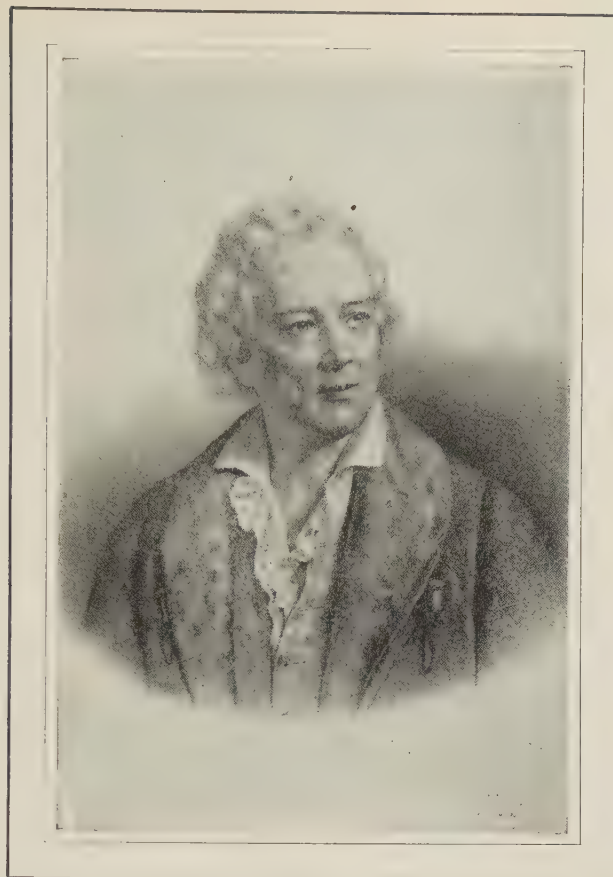
SCHMITT: My brochure, "The Art of Touch;" gives the necessary information in full.



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MUSIC AND THE DANCE. BY CHAPLIN.





GLUCK.

From an old print.

## THE TECHNICAL MASTERY OF THE SCALE

(A SYMPOSIUM)

Messrs. Hans Schmitt, Philipp, Delaborde, Schwartz, Pugno, Marmontel, Ruthardt, Germer, Scholtz, Falcke, Jedlitzka, Frau Varelli Stepanoff, for years the most important of Leschetitzky's professors, and Misses Eissler and Hansen present.

BOEKELMAN: *What is your rule for passing the thumb in the scale?*

MARMONTEL: The preparation of the thumb takes place at the moment of passing.

PHILIPP: The hand should be quiet and the thumb folded as much as possible.

RUTHARDT: The side of the nail joint of the thumb should be poised above the key which it is to strike — which presupposes a long study of the position of the thumb beneath the hand.

STEPANOFF: The knuckle joints should be higher than those of the fingers and very often than those of the wrist. There is no one normal position of the hand for every variety of technic. The only invariable rule to be observed is to keep the knuckles so raised that hand and fingers make an easy, natural and graceful curve. The knuckles should never be allowed to sink below the level of the fingers.

BOEKELMAN: *Ought the thumb to seek its*

*position immediately, or should it pass beneath the last finger just before it is used?*

DELABORDE: It should pass beneath the nearest.

PHILIPP: It should wait for the last finger.

SCHWARTZ: I pass it beneath the index finger.

PUGNO: I think it should always be beneath the finger which plays. Thus it is ready for the connection.

EISSLER: According to my system the thumb passes to its place immediately after playing the second finger (index).

SCHMITT: I believe that the moment the second finger touches its key, the thumb must snap in—that is, pass quickly—to save it the work of passing just as it is needed for the stroke. The thumb cannot get through this double work in time. These exercises are very good for passing under and over. When the second finger strikes, the thumb should snap in a little and follow beneath the other fingers correspondingly.



SCHOLTZ: Yes; the thumb should be held above its key even before it is needed. It moves onward with each finger, however.

STEPANOFF: As a general rule the thumb should be raised very little above the keys;—in distinction from the fingers, which should be raised quite high. In scales the thumb all but rubs the keys over which it passes. The thumb follows the notes played by the other fingers. Its movement is not brusque or hasty.

BOEKELMAN: *Is there a different system of passing the thumb beneath the fingers from that of passing the fingers over the thumb? Does the position change, and in what manner?*

JEDLITZKA: The passing of the thumb under the hand should be natural, with a positive avoidance of jerky motion.

PUGNO: I am very careful that the passage of the thumb in the scale does not involve any irregularity of the rhythm or tone. Exercises which cause the thumb to pass from do to sol, while holding down the three first fingers, seem to me excellent. The hand should be motionless when the thumb passes; but there is a little displacement when the fingers pass over the thumb. The hand

should be as much as possible *plaqué*, the wrist immovable.

DELABORDE: There should be as little torsion as possible. I do not allow the hand to turn outward when passing the fingers over the thumb, or vice versa.

SCHOLTZ: The position of the hand should be oblique in the beginning.

GERMER: In my opinion it is necessary to turn the metacarpus together with the first finger-joints a little outward so that the side of the hand next the thumb contains an obtuse angle; to hold the knuckle-joints somewhat higher so that the thumb may gain room for movement under them so as to effect its stroke by falling upon the key from a raised position; to place the elbow and fore-arm somewhat higher and more apart from the body so as to render jerky motions of the elbow impossible. In scales with many black keys the vertical position of the nail-joint will hardly be practicable. The loss must be made good by greater elevation, or, as the case may be, depression. When scales are practised *forte* the second finger should be extended but little.

MARMONTEL: To pass the thumb well it is necessary to guide it under the inner side of the fingers and to make it work freely and without contortion. The reverse movement which passes the fingers over the thumb, which becomes the point of support, completes the gymnastics necessary to the study of the scales—the true keystone to the study of mechanism.

BOEKELMAN: It is clear that Mr. Marmontel finds the hinge, upon which his hand swings, in the thumb-joint nearest the wrist.

MARMONTEL: Yes; in descending it is necessary to lead the hand over the thumb, which serves as the point of support. The position of the hand does not change. It should remain as I explained before (fingers pointed outward).

STEPANOFF: To facilitate the passage of the thumb in the ascending scale I reverse (rotate) the hand slightly toward the little finger so that the back of the hand is not level but is lower at the little finger. To facilitate the passage of the third and fourth fingers over the thumb in descending I reverse (rotate) the hand slightly toward the thumb; in arpeggios this movement is accentuated.

HANSEN: I raise the wrist a little.





THE MUSICIAN, BY ALBERT MOORE.

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**BOEKELMAN:** This might be called the eclectic practice. But Germany will hardly subscribe to the rotation or even the outward pointing of the fingers.

**RUTHARDT:** As far as I understand the question [the passing of the thumb], there is small diversity among good teachers. The important thing is that in passing under jerky motions of the arm should be avoided. The plianthood of the finger-joints with but slight yielding of the hand constitutes the important condition.

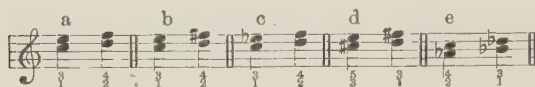
**FALCKE:** The displacement of the hand in managing the thumb would depend on the length of the thumb and the degree of development of the hand. The most important thing is suppleness in the lateral movement of the wrist.

**F. M. S.:** Lateral movement of the wrist may be interpreted in two ways: the wrist may wag the hand (the back of which is kept horizontal) back and forth as taught in Stuttgart, or the motion may conform to the earlier practice of Plaidy, in which the hand a little bent toward the thumb (the little finger side

of the hand also held a little high) was maintained in that position by the lateral progression of the fore-arm, which carried the fingers above the keys by a uniform motion exactly proportioned to the velocity of the tempo. Mr. Marmontel's principle of the pivotal thumb combined with horizontal fore-arm motion is equally applicable to either method of hand position combined with an immobile wrist; but it is certain that unless the fore-arm carries the finger onward so that it falls perpendicularly upon its key, the hand itself will be obliged to point up and down the keyboard alternately (on the Stuttgart plan) if the ring finger (or middle finger) is to strike on one side of the thumb and the index on the other. There is no other alternative.

**BOEKELMAN:** "Lebert and Stark's Piano School" declares that all the fingers must be held constantly a good inch above the keys. But since the black keys are just as important as the white, it follows that when in double notes one of the keys is black, the finger that plays it must be raised above that

which plays the white one just as much as the black keys stand higher than the white ones on the keyboard (an inch). This simple remedy obviates the immense difficulties of passages in double notes. Examine the following passage, for example :



At *a* both the fingers used fall perpendicularly upon their keys from the same height; at *b* the fourth finger must be poised as much higher than the second as *f* sharp stands above the *d* struck simultaneously; at *c* the third finger must be proportionately elevated for the attack. The passing over of the finger at *d* and *e* does not obviate the same necessity. The treatment of the thumb, which constitutes the second difficulty of scale playing, centers mainly in the correct attack and recovery of this member. The third and most important difficulty arises from the three distinct and independent motions of the wrist, all of which are employed:—the elevation and depression of the fore-arm at the wrist; the horizontal motion of the wrist right and left, and the rotary motion effected by the rotation of the ulna on the radius.

GERMER: The legato is even more difficult to maintain in playing grand arpeggios; here the elbow should be withdrawn a little from the body, and held somewhat higher than in ordinary playing. The thumb follows the other playing fingers with its tip, the finger that has preceded the passing under of the thumb (the third or fourth) stretches itself while holding its key and at the same time inclines a little outward, thus coming to be almost at a right angle with the key. The wrist and metacarpus meantime are supple and pliant. The fingers stretch toward their keys in passing over.

BOEKELMAN: If the finger is obliged to stretch by the onward progress of the wrist, it certainly, according to Mr. Germer's system, straightens itself proportionately to the length of the interval covered and of the finger itself. Wherefore the hand must be crooked toward the thumb, not toward the little finger, otherwise the finger would fold under instead of stretching (as it actually

does according to my system) in the contrary motion, in the direction of the thumb. The practice of the skeleton scales in "Taussig's Daily Exercises" brings about precisely these conditions.





*concert artists: the French, in which the hand points toward the little finger; the German, in which it points toward the thumb; and the method of Leschetitzky, in which it rotates slightly on its axis. Which are the most difficult scales?*

SCHMITT: All kinds of double thirds.

SCHOLTZ: C major and those scales which have the fewest black keys. The passing under of the thumb is more difficult after a white key than after a black one.

JEDLITZKA: For the left hand, D major and F minor; for the right hand, C major.

FALCKE: C major is the most difficult for equality.

PUGNO: C, B flat, F sharp, F natural, and the minor scales except B minor.

EISSLER: G, D, B major, and almost all the harmonic minors

RUTHARDT: C major and the harmonic minors.

SCHWARTZ: C major and especially scales with few black keys.

GERMER: Those where the passing of the thumb follows after a fourth finger and in which the note to be taken by the thumb is separated by three half-steps from the finger which is holding the black key. For example, the scale of F major in the right hand and of B major in the left, played strictly legato.



THE QUARTET, BY ALBERT MOORE.

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PHILIPP: I should like to show you my exercises for velocity [published by Huegel].

STEPANOFF: Rhythm should always be observed, but accent very rarely, in preparatory



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THE VIOLIN PLAYER, BY MATHIAS SCHEIETS.

BOEKELMAN: They are the only ones I know which provide for the pivotal (hinge-like) motion of the thumb ascending and descending.



I make them rhythmic like this. It gives a lightness to the motion.

F. M. S.: With a stationary fore-arm they are as undesirable as are all others.

BOEKELMAN: *What is the best way to strengthen the fourth and fifth fingers?*

PHILIPP: Practise them slowly and accent them strongly.

exercises. Accent is always produced with a movement of the wrist or arm, and should therefore be avoided in exercises intended to strengthen the fingers.

BOEKELMAN: That seems a cardinal point with the Leschetitzky method. But accent can be produced by raising the finger to a greater height, and increasing the velocity of its descent.

PUGNO: In the first place, give weak fingers more work than the others. I give them a greater attack. It is useful to stop on the weak finger in the scale and also in figures where it is employed.

RUTHARDT: Exercises with supporting fingers and skips with the fifth finger are helpful.

DELABORDE: I advocate trills, rather slow, on all the keys with the same fingers.

STEPANOFF: Exercises in trills and mordents with the wrist lowered.

MARONTEL: I depend on rhythmic exercises in which the accent is placed successively on each finger, insisting on the fourth and fifth finger particularly.

SCHMITT: I use my exercises, Op. 4.

JEDLITZKA: First, make the third and then the fifth finger rest lightly on the keys and perform hammer exercises with the fourth at the same time.

SCHOLTZ: Two-finger exercises throughout all the scales are my prescription.



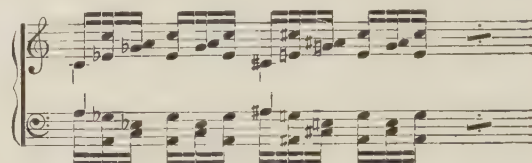
GERMER: When training the fourth and fifth finger it is practical to raise the elbow and at the same time turn the fore-arm slightly outward; because thus the motion of these fingers in the knuckle joint becomes freer.

F. M. S.: These à la Brahms are sovereign for the fifth finger, run through all scales and arpeggios legatissimo.



BOEKELMAN: *Do you exercise one finger by itself with the others extended on the neighboring keys?*

PHILIPP: That is certainly one of the best ways to gain strength and independence. I have a series of exercises of the kind [published by Schirmer] on chords of the diminished 7th, like this:



GERMER: Exercises with supported fingers are indispensable because with them one obtains an easy position of the hand in the shortest possible time, besides making each finger independent of its neighbor.



SCHOLTZ: I am afraid to make my pupils hold down the keys in the beginning; a cramped condition of the hand might easily result.

JEDLITZKA: Decidedly let the fingers lie on their keys at first.

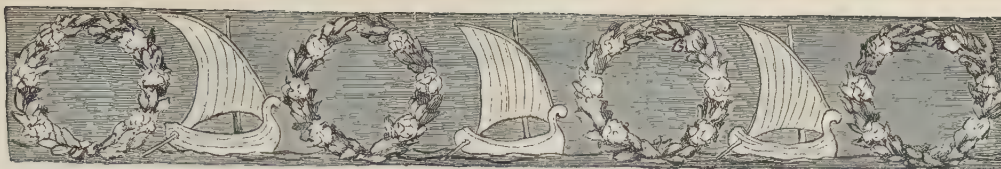
BOEKELMAN: There is a difference between allowing the weight of the hand to be supported by one or more fingers the muscles of which are not contracted, and using exercises in which the muscles of the fingers pressing the keys are purposely contracted. All the muscular conditions are reversed in the latter case.

SCHMITT: I believe in practising the fingers separately. But the fingers not in exercise should not cling to the keys as if cramped, as in exercises for fettered fingers. They should be suspended free in the air. I have a particular apparatus for teaching this.



A GREEK RELIGIOUS PROCESSION.





## THE LEGATO TOUCH

(A SYMPOSIUM)

Messrs. Philipp, Schwartz, Ruthardt, Pugno, Falcke, Scholtz, Jedlitzka, Falkenberg, Marmontel, Germer, and Miss Eissler, present.

BOEKELMAN: *Have you, gentlemen, a method for the production of legato?*

SCHOLTZ: I tell my pupil that the moment the succeeding tone sounds, the preceding note must be released.

EISSLER: I make him hold down as many keys as possible.

FALKENBERG: Raise the fingers very little, attack the keys close to the surface, and don't release them quickly.

PHILIPP: One should play very near the keys. You try to make the pupil understand that he is to imitate the voice or the violin.

FALCKE: Before the pupil can play legato he must have learned to listen.

MARMONTEL: The way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano, close to the keys, and enforce the connection of the tones among themselves. Another point: the pupil should constantly observe the gradation of sounds of every species of melodic and harmonic progression, even in purely rhythmic formulas.

RUTHARDT: I have a plan: if the beginner is not able to make the release of one tone simultaneous with the attack of the next, I allow both tones to sound together, and release the first at a specified moment of time, which is shortened little by little.

SCHMITT: Where necessary I have the pupil play slowly, and impress it upon him that in legato-playing he must feel that the finger which follows presses the preceding one upward. If this is not effectual, I have him practise the harmonium as long as is necessary, where the legato comes of itself.

F. M. S.: There is a close connection between legato and the singing tone. When a pupil's tone does not sing, if you tell him he is not playing legato the quality improves.

GERMER: The hand position must be more contracted in legato in order to make a strict connection of the tones. In staccato this is less necessary.

BOEKELMAN: The late Theodor Kullak had a formula which produced not only legato, but also that peculiar fullness of tone for which he was celebrated. He extended the fingers nearly straight, and exerted a great deal of pressure on the nail-joint (the whole fleshy part of which he brought in contact with the key) from the flexor muscles of the fingers. He raised the fingers at the knuckle-joint very high and kneaded them into the keys. To get the inner connection of tones he practised holding every note of the following passages down at once.

Hold every key down till it is struck again.

Every note held throughout the measure.

The result was an enormous tone and a very close legato. In very grand style he raised the wrist. Kullak also depended upon octave practice to develop tone by strengthening the arch of the hand.

GERMER: I distinguish between the songful legato of the old masters and the great singing tone obtained by the pressure of the fore-arm.

BOEKELMAN: Kullak obtained his great

tone from the knuckle-joint, as the point from which the stroke was initiated, and the pressure of the nail-joint, which, like all the finger-joints, is operated by the flexor muscles in the fore-arm. But Kullak's discovery was the use of the entire nail-joint of the finger as a point of attack. His wrist was as flexible as a bit of elastic rubber in the greatest forte. He knew nothing of pressure downward by the fore-arm with a rigid wrist, and never pushed forward on his fingers from the upper arm.

F. M. S.: Legato-playing is the art of transferring the weight of the hand from one finger to the next, so that the striking finger is free and has no weight on it in the moment of stroke. It is exactly like walking where the weight is on the foot which is touching the ground, not on the one which is being carried forward. Staccato is the opposite of this—like running, in fact. The weight of the hand is in this case supported by the biceps. That is why pupils get such cramped muscles when first studying this latter touch.

BOEKELMAN: The tone obtained by supported fingers and a relaxed hand is Mr. Germer's "Songful Legato."

F. M. S.: I recommend this exercise as the best to obtain the knuckle-touch used by Kullak and essential to a noble legato. The thumb and little finger, brought together on adjacent keys, compel the finger which strikes between them to obtain its power from the knuckle-joint. By shifting the fingers the fifth finger may be exercised similarly.



BOEKELMAN: Have you a formula, Mr. Delaborde?

DELABORDE: Mine is the slow fugues of Bach, in all the keys, from the age of twelve or later.

BOEKELMAN: *The compositions of what composer are best to develop a singing tone on the piano?*

PHILIPP: Bach, Chopin, and Mendelssohn.

MARMONTEL: The "Pianist Chanteur" of Georges Bizet; "L'Art du Chant Appliqué au Piano," by Thalberg; "L'Art du Phrase"

by Stephen Heller, without counting the nocturnes and pieces by Chopin, etc., etc.

FALKENBERG: Haydn, Mozart, and Beethoven, without forgetting Schubert and Weber, are as useful in this respect as Mendelssohn, Chopin, and Schumann. Even in Bach there are pieces useful in this respect, such as the prelude in E flat minor in the first book of the "Well-tempered Clavier," the andante in the Italian concerto, etc.

SCHOLTZ: Mendelssohn, "Songs without Words"; Field, Chopin, "Nocturnes."

RUTHARDT: I advocate Chopin.

JEDLITZKA: Field, Chopin, Schumann, and, par excellence, the classics. In the beginning simple folk-songs are to be recommended.

DELABORDE: The slow fugues of Bach, and what one does not learn,—sincerity of feeling.

SCHWARTZ: I use Mozart and Beethoven.

FALCKE: There is no special composer for cantilena. It is as difficult to make a piano sing in an adagio of Beethoven as in a nocturne of Chopin, though you accomplish it by different means.

PUGNO: To develop musical tone on the piano—Mozart, first; then, with the artistic development of the pupil, Chopin, Schumann, and, to crown all, Beethoven and Bach.

GERMER: I think that the study of the piano works of Field, Schubert, Henselt, Schumann, Mendelssohn, and Chopin, and the transcriptions of Liszt, will surely build up a singing tone.

EISSLER: Great masters are to be preferred, but any piece which contains singing melodies is useful as long as it is not worthless musically.

SCHMITT: One learns to handle melodies quite easily in Heller, Ops. 47, 46, 125, 45, 16, 90; in Mendelssohn's songs; Jensen, Op. 32; in the works of Schumann, Thalberg, Liszt, and Chopin most of all; self-evidently in the classics, Beethoven, Weber, etc. But for the evolution of a "sappy tone" the old composers are not so fruitful as are Schumann and Chopin. The old masters had not our modern instruments, therefore their melodies are more rhythmic than melodic.

BOEKELMAN: *Then, gentlemen, you consider polyphonic studies necessary for amateurs?*

PUGNO: The study of polyphony depends on the seriousness of the amateur's intentions and the point which he desires to reach.

EISSLER: I exact as much from the ama-



teurs I teach as from the professionals, in quality if not in quantity.

DELABORDE: I approve of Bach for amateurs.

FALCKE: In my experience only amateurs sufficiently endowed can be taught polyphony; it is a waste of time for the others.

JEDLITZKA: Polyphonic studies are useful to every one.

PHILIPP, SCHWARTZ, RUTHARDT: We consider polyphonic studies essential.

SCHOLTZ: If the dilettante will go beyond the usual ground lines, certainly.

FALKENBERG: If you mean harmony by polyphonic studies, I should say that all amateurs should study it on account of the numerous advantages it confers.

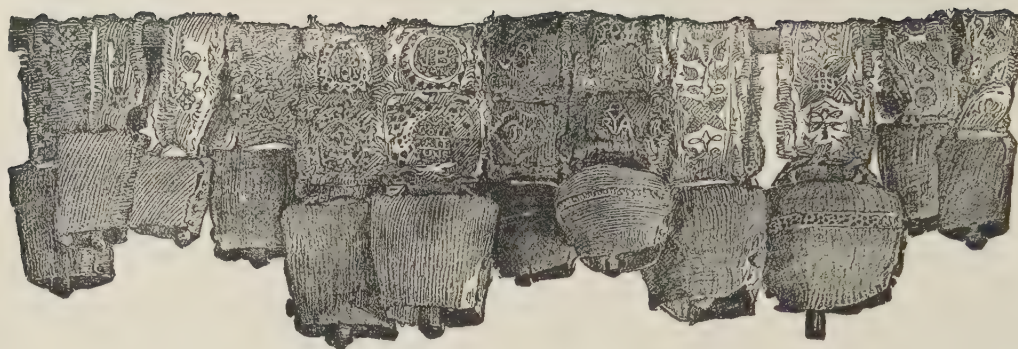
MARONTEL: There are amateurs and amateurs. Mendelssohn and Meyerbeer were

amateurs, and yet composers of the first order, because they had taken the trouble to study seriously, and so with the virtuoso. When pupils offer the necessary amount of labor, it is well to make them study polyphony, with the result that they are amateurs only in name.

GERMER: Yes; for this augments the power of tone and the power of conception extraordinarily, and often suggests a special fingering to obtain a legato in the various combinations of voices.

SCHMITT: By all means, but polyphony should be made accessible. The fugues of Bach which have the voices interwoven with ornaments should be studied later. The preludes of Bach's "Well-tempered Clavichord" should precede his fugues.





## THE PRODUCTION OF TONE

(A SYMPOSIUM)

Messrs. Philipp, Schwartz, Ruthardt, Pugno, Falcke, Scholtz, Jedlitzka, Falkenberg, Marmontel, Schmitt, Germer, and Miss Eissler and Miss Worcester, a pupil of Herr Teichmüller of Leipsic, present.

BOEKELMAN: *Which is the essential tone for beginners, vocal or instrumental?*

PUGNO: In teaching beginners I keep to a kind of sonority which you call instrumental—that is to say, mechanical; and, above all, equal. Later, when the pupil has a more powerful technic, I seek that beauty, roundness, and expression of timbre which you call vocal.

EISSLER: I try to obtain as much volume as possible without interfering with the quality.

SCHWARTZ: I would have beginners study in song style.

SCHOLTZ: Therefore beginners should use pressure force only; the stroke in octaves is the exception.

JEDLITZKA: At first the finger-joints should be considered; the wrist later.

RUTHARDT: Under no circumstances would I use pressure force, but, invariably, striking force.

PHILIPP: It is always necessary to require pupils to listen—to make the piano sing without hardness.

FALKENBERG: The tone to require from the pupil depends on his natural qualities or on his faults. The one with weak fingers should endeavor to acquire sonority; the one with fingers a little hard, softness.

BOEKELMAN: That is to say, Messrs. Pugno,

Ruthardt, and Jedlitzka start from the point of view of mechanism, while Messrs. Schwartz and Philipp and Miss Eissler make their appeal to the esthetic feeling of the pupil from the beginning. The standpoint is radically different.

MARMONTEL: In working the scales from the point of view of mechanism, the student should work also from that of sonority. He should strive to draw all the sonority possible from the piano while preserving absolute equality of sound. He should also play the scales as piano as possible without permitting the thumbs to be heard, which is one great difficulty of the instrument. And he should work crescendo and diminuendo.

SCHMITT: I mingle in the finger exercises of scales and chords long notes and short ones, and have the long ones played in a singing manner, and the short ones like passages,—thereby always practising melody and passage style at the same time. As a preparation for the playing of sparkling passages I have the slow measures played staccato-piano with finger-staccato, but the fast measures legato. This method will be more fully stated in my “Studies of Touch” (Op. 70), to appear shortly.

BOEKELMAN: That is the intellectual standpoint. There is also a fourth point of view





RUSSIAN SOLDIERS DANCING.

which no one has advanced, and which might be called the physiological. Why not divide tone into that produced by the arm and hand in which all the muscles are contracted, and that produced by the arm and hand in which all the muscles above the joint in which the motion originates are relaxed, and only those beyond this point in a state of more or less contraction?

F. M. S.: The late Frederick Wieck made this distinction. He placed the greatest stress on the relaxation of the muscles of the wrist in the initial steps of piano study, and held that those notes which are produced with a relaxed wrist are more musical than those tapped out with contracted muscles. "Beginners," he said, "should be content with a feeble tone which is built up gradually."

BOEKELMAN: The conscious exercise of the will in relaxing the muscles is best and quickest obtained by Delsarte's system of relaxing exercises.

SCHMITT: There are two ways to play loudly: either one lifts the finger before the stroke to the utmost, so as to make it strike as quickly as possible, in which case the tendons and the finger behave like an arrow and a bowstring (the tighter the string is drawn

the faster the arrow flies); or else one presses with the arm as strongly as possible.

BOEKELMAN: Or one exerts great pressure from the flexor muscles of the hand and arm, combined with weight.

GERMER: Quality and quantity of tone are dependent on the condition of the muscles, and elastic springiness in the touch on the height to which the finger is raised; for force operates more powerfully on the point of impact the greater the height at which it initiates.

F. M. S.: And the velocity of the falling body.

GERMER: The joints of the knuckle apparatus in which the principal movement is generated should not participate in the tension of the joints of the fingers, but be kept perfectly loose. Should their tension be communicated to the hand or the arm, the result is stiffness and fatigue. There should gradually be developed in the player a feeling as if the finger-muscles were isolated and there were no connection between them and the hand.

F. M. S.: The muscles of the metacarpus between the bones — the deep muscles — participate in the stroke of the fingers. There is a muscle attached to the little finger al-

most as large as the great palmar muscle which flexes the thumb. As soon as the pianist's hand becomes developed even the fingers themselves show good-sized muscles, all of which assist in tone production.

BOEKELMAN: Without a sympathetic contraction of the arm-muscles the greatest degree of power cannot be developed, for all the muscles of the arm participate in an energetic stroke.

F. M. S.: But that is not for beginners. The most delicate task in teaching is to awaken in the beginner a consciousness of the separate and individual operation of his several groups of muscles. To this end Mr. Germer's exercises, in which one finger supports the weight of the hand while the other fingers play, is the best starting-point for either tone or technic. As long as the biceps is obliged to support the weight of the forearm there will necessarily be a contraction of this muscle. When you place the weight of the hand on a supporting finger this muscle relaxes, and the cultivation of the finger not under the influence of the arm is possible.

GERMER: It is necessary to set the muscles of both the forearm and metacarpus in tension when tones of a cantabile character are to be produced. The preliminary conditions are (1) hand and forearm in rigid yet elastic tension; (2) the forearm must operate as a pressure power upon the key, the fingers curbing the forward motion of the hand upon the keys. I have elsewhere called attention to the necessity of eliminating the sound of the stroke of the hammer upon the string as a matter of primary importance in the production of the singing tone. The wrist may be raised and lowered alternately in pressure playing to prevent fatigue.

BOEKELMAN: If the forearm pushes forward, the muscles of the upper arm are involved and you get the punched out, emphatic tone which is so often heard in the delivery of melodies. The singing tone invented by Theodor Kullak does not use this forward motion of the forearm. The solid cushion of flesh upon the flat of which the nail-joint attacks the key prevents the wood-knock of the hammer. The metacarpus is not in rigid tension at all. The pressure is made by flexor muscles in combination with the weight of the forearm, which plays freely up

and down; the upper-arm muscles yield to this motion, but do not initiate it. The tone is enormous and smooth as oil.

F. M. S.: The hardness of tone which is so painful in the old school of technic is usually the result of a condition of tension in which the flexor muscles and the extensors, which produce opposite motions, are both contracted at the same time. In a certain sense the art of piano technic is the ability to relax one's muscles after they have been contracted to produce any desired motion. Nine times out of ten the muscle with its cells distended to shorten it for the motion retains this congestion for an appreciable moment; and when the opposing muscle is also contracted the attack becomes harsh and the execution impeded.

WORCESTER: Teichmüller's theory is that tone results from the cultivation of the extensor muscles. Adolph Kullak suggested the same idea when he advised his readers to practise the scales in finger-staccato, whereby, he affirmed, a roundness and fullness of tone resulted not to be obtained in any other way. Teichmüller makes his pupils practise slowly and count twice to each note (one and, two and, etc.), but at the same time they are studying the swiftest possible finger action. Very often he has them place all the fingers on the notes at once, but not pressing the keys, and raise and strike each finger in its turn with the utmost rapidity, keeping the tempo of the exercise slow. This gives a great deal of tone and an equally great amount of execution at the same time.

F. M. S.: Tone may be reduced to a question of velocity *vs.* weight or pressure. You can put two and a quarter ounces of lead on a piano key regulated to the average resistance without effecting the escapement of the hammer; but a finger which does not weigh half an ounce, if projected with velocity, will produce a brilliant tone without effort. The greater the velocity of the attack, the larger will be the tone; the quicker the relaxation of the muscles which propel the finger, the purer the tone will be.

BOEKELMAN: Allow me to quote Thalberg's advice on this subject. Since the advent of the "Liszt" technic modern music has strayed far from "the art of singing applied to the piano." "This art," Thalberg writes, "is the same to whatever instrument



it is applied. Neither sacrifice nor concession should be made to the special mechanism. Interpretation is the bending of mechanism to the wishes of art. Since, literally speaking, the piano cannot give that which is most perfect in the beautiful art of singing,—the power of prolonging the tones,—this imperfection must be remedied by skill and art, and the illusion produced both of tones sustained and prolonged, and of swelled tones; . . . the first condition of obtaining breadth of execution, a fine tone-quality, and great variety in the production of tone is to free one's self from all rigidity. It is indispensable that the fore-arm, the wrists, and the fingers possess as much suppleness and as many diverse inflections as does the voice of a skilful singer. In large, dramatic, and noble songs it is necessary to sing from the chest, to demand much from the instrument, and to draw out all the tone that it can give without ever striking the keys, but by an attack very close and going deep into them, pressing them with vigor, energy, and warmth.

In simple songs, sweet and graceful, the piano must, so to speak, be kneaded, squeezed with a boneless hand and velvet fingers. The keys in this case should be felt rather than struck."

BOEKELMAN: *Ought the degree of power in the tone to be regulated by the age and physical health of the pupil?*

PHILIPP, DELABORDE, RUTHARDT, SCHWARTZ: Certainly.

FALCKE: "Courage does not depend on the number of years," says Corneille.

PUGNO: The strength of a pupil of delicate physique will be more brittle than that of one of more robust constitution; but each should have the utmost degree of sonority short of brutality.

MARONTEL: There is certainly a difference between the nervous and strident execution of Liszt and the vaporous breathings of Chopin. Each artist has the force and power which his physical condition gives him.

F. M. S.: Or his temperament.



KURDISTAN DANCERS.



## INTERPRETATION

BY DR. CARL KREBS

**W**ORKS of musical art differ from all others in the circumstance that, while existing in notes only, untranslated into living tone, they are dead. The poet, the painter, the sculptor, the architect, perfect the outcome of their genius and lay it before the public in an absolutely finished condition. Its appreciation is then merely a matter of receptivity in the individual who comes in contact with it. But a musical work requires re-creation each time it is performed. How many of the laity are able to interpret the real meaning of a piano-piece or song? How many are able to call up before their imagination even an excerpt of an opera, or to present, in tone, an orchestral score? I submit that the imagination of the most profound musician does not always suffice. This is especially true in the case of the astonishingly novel instrumental combinations of Richard Strauss.

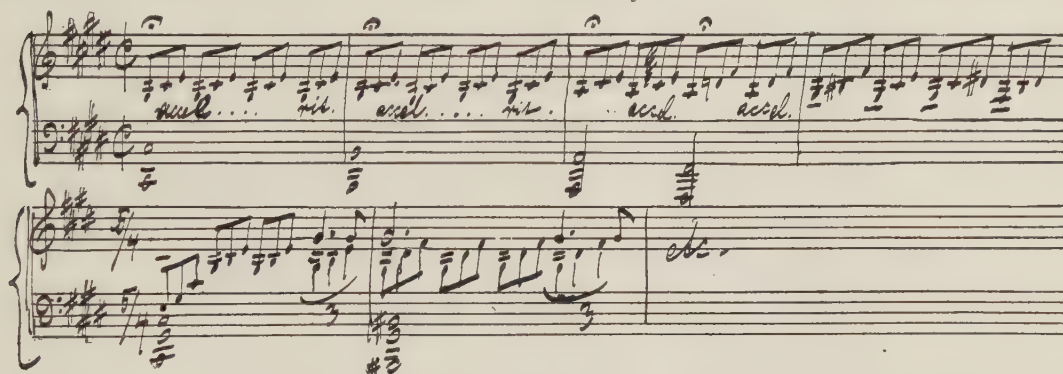
Actual translation into sound is, then, the prerequisite to the enjoyment of music; in fact, one of the greatest charms of the art lies in the prime necessity that each reproductive artist must himself be in a high degree creative. The danger is that no interpreter can give his work aught beyond the product of his own spirit. The composer must perforce intrust the child of his fancy to the inter-

pretation of many an individuality diverse from his own, and must expect that while passing through such alien media a part of its spiritual content will be replaced by that of a differing personality. The interpreter, inspired or uninspired, stands between him and his public. The actor adds to the words of his part a more or less picturesque commentary; but the musician depends entirely upon the clearness of his perception and the force of his sympathy.

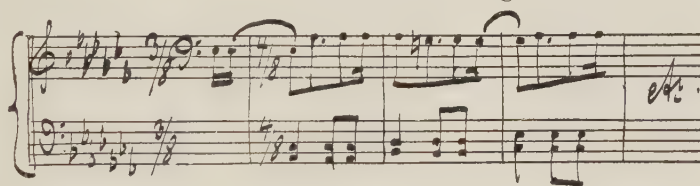
The resources of musical notation but partially indicate the intentions of the composer. Neither actor nor poet can prescribe every little detail of dramatic action, and, similarly, no composer can interpret his compositions by written signs. Attempts to do so usually make shipwreck of time and tempo, for which no sign can be more than a vague indication. Allegro, andante, adagio, and their intermediate movements exhaust the vocabulary of notation. Opposed to these, how endlessly rich is the scale of living tempos. Here the intuition of the reproducing musician reigns supreme; for the metronome is useful for the foundation tempo only, and gives no hint of the subordinate variations. I say variations, because the word "tempo," rightly understood, presupposes within the measure a citizen's freedom—liberty without license. "A genu-



ine musical creation," said Louis Köhler, "is like the pulse of a living man, which possesses its own determined, regular beat, though pulsating faster or slower under the occasional influence of a passing emotion." This is especially true of the art of playing rubato, a tempo often pushed to extremes by modern unripe or over-ripe artists. Thus I have heard the commencement of Beethoven's Sonata in C# minor rendered by a great master of technic who is just now the fashion in Berlin:



The Variation in A flat minor in Beethoven's Opus 26 is exploited as follows by another well-known artist:



Such pitiable caricatures might be cited by the hundred. The greatest masters of all epochs, on the contrary, have held strictly to the fundamental time and tempo. "Beethoven," writes Ries, "plays his own compositions with much caprice, but nevertheless usually remains strictly in tempo and seldom drives the time." The representatives of the extreme romantic epoch, Schumann and Chopin, stand (and this is remarkable) upon exactly the same ground. Schumann's warning in his "Haus und Leben's Regeln" reads: "Play in time. The playing of many a virtuoso is like the gait of a drunken man. Do not take pattern by it."

Chopin, too, sharply admonished his pupil Madame Du Boise: "Let your left hand be your *maître de chapelle* and always preserve the time." Mikuli further relates of Chopin: "Even in his own capricious rubato his left

hand always maintained a strictly measured tempo in his accompaniment, while the right, the singing hand, either undecidedly hesitating or with a certain impatient violence, as in passionate speech, freed the truthfulness of the rhythm from all restrictions."

Delivery, then, must depend upon strictness in time combined with rhythmical freedom; firmness in the fundamental measure must be the ground upon which it rests. To use Köhler's simile again, the temperature of a healthy man does not waver between icy

chills and the glow of fever, and neither should delivery waver between hesitation and haste. Slight variations from the fundamen-

tal tempo are by no means a modern achievement. Rubato was known as early as Frescobaldi. Even he did not discover it, for he said expressly that freedom in the measure, for the purpose of giving meaning and expression to the words, is customary in madrigal singing. In the delivery of the text it greatly aids expression to hasten and retard the time, and the singer who does not yield to the temptation must frequently exercise great self-denial. Musical art-works, however, involve a consistent style, and rubato must be used as judiciously in vocal as in instrumental delivery, or the unity of style is interrupted. We refer of course to music of formal melodic construction; everything is allowable in the recitative (which should be regarded as speech transfixed in music) that makes for expressive rendition of rôles and words. Here no tempo exists except

that dictated by the meaning of the words. Nothing is required except a natural utterance in a natural style.

Tempo and time, important as they are to delivery, represent merely the elementary principles of "Vortrag." Then follow refinements—the formation and vivifying of the tone, the measuring of the different degrees of force, and the phrasing—which offer very little that can be imparted. Instruction can awake only what is already present though slumbering in the pupil. To arouse! to lead!—no teacher can do more. The formation of good timbre is most difficult in those musical bodies in which the tone is already prepared and seemingly needs but the impulse of the will to bring it forth—the human voice and the piano. The good singer knows what complicated processes of art he requires to color, modify, and ennoble his natural tone; and knows, too, that only ceaseless exercise of strict self-criticism will gradually enable him to master the gift lent him by nature. In earlier times—in the seventeenth and the beginning of the eighteenth century—the study of singing was pursued with a persistence and earnestness of which we to-day have little idea. An education in music lasted from ten to fifteen years; three hours a day were given to solo singing alone, and of those, one was devoted to the trill and another to technical exercises. Piano and theory were diligently studied; chorus singing was included and was worked in with many other branches. The fact that the study of the purely technical side of singing is criminally neglected to-day, or at best has little time and energy devoted to it, is the principal reason why so many beautiful voices go so early to destruction.

When the elements of singing have once been mastered and the vocalist is able to use his voice in every register and with all degrees of strength, when he can color it and endow it with soulful intonations, then the voice becomes the most perfect of all instruments. And when the tone-apparatus so forms part of the human body that perfect coöperation becomes possible between the performing artist and his instrument, then body and spirit mingle in song in a unity wonderful and defying analysis.

A most intimate connection exists between the pressure of the finger and the stroke of

the bow during the whole process of tone emission in playing stringed instruments. The formation of the tone is much more under the control of the violinist than of the pianist. The latter's possibility of influencing the tone is confined to that fraction of a second in which the hammer strikes the string. The manner of stroke, quick or slow, with soft pressure or with a hard blow, gives the pianist's tone its distinctive character. The art of tone-formation can neither be written out nor even, as it would appear, learned and taught except in a very slight degree. Whether the body of the player co-operates in tone-production, or whether this is a pure transfusion of feeling, is a secret the veil of which has scarcely been lifted in its very corner. Deeply hidden beneath an impenetrable spell lie the being and operation of the art of tone.

Passing to phrasing and shading, we observe the measure to be the unit of music, just as the word is the unit of speech. And as words are collected into phrases and larger periods, so are measures arranged in periods, melodies, and still higher organisms. In written speech the larger and smaller word-groups are divided from one another by punctuation-marks; but music affords only slurs to connect the phrases, and rests to indicate the longer pauses. These few signs do not suffice to render all the finer groupings of the notes apparent at a glance, and numerous attempts have been made to remedy the defect. Commas and other signs have been used to define the construction of the musical periods in their minuter niceties. The works of the elder masters, which were rather sparsely provided with marks of expression, have in all sorts of new editions been besprinkled with marks of shading. Per contra, when the original text had been so covered with expression-marks as to be unrecognizable, the need was felt to see what Bach, Mozart, Beethoven, *et al.* had really written. Now came the special edition to strip the text of its various additions and present it in its pristine purity.

So turn the wheels. There was a time—it reaches back into the fifth and sixth decades of our century—when it was thought sufficient to play simply and with but the most necessary expression. The consequence of such a blind faith was a certain stagnation





BY PERMISSION OF FREDERICK HOLLYER.

### LUCRETIA BORGIA

From the painting by Rossetti.

in the art of delivery, particularly in that of orchestral delivery. Then came men who awoke the spirits. Wagner, Bülow, Liszt, and after them, clinging to their skirts, others who formed a school and, as usually happens with schools, copied and imitated their models not in their entirety, but in their prominent characteristics. Thus arose the "geistreichen" (the spirituals). These spirituals originated the exactly phrased editions, which may thank for their existence the erroneous idea that it is possible to fix delivery and

shading in their subtle variations. Personally, I hold the heretical opinion that such editions are useless. Indeed, I believe that many of the forced deliveries which we are so often compelled to hear may be traced to the misunderstanding of such editions.

Richard Wagner, to whom we owe our best treatise on delivery, has stated that the meaning of Beethoven's "Ninth Symphony" first became clear to him in Paris, where he heard it given under Habeneck, in 1839, by the Conservatory orchestra. He considered the French

musicians to have been favorably influenced by the Italian school, inasmuch as Italian music is set for singing only, just as we say when an instrument is well played that it sings. The French orchestra sang that symphony, and sang it in correct tempo. Habeneck did not possess a spark of genius. He achieved success, not through any abstract inspiration, but simply because he, with unceasing diligence, led his orchestra to grasp the melody of the symphony. The correct comprehension of the melody of itself gave the correct rhythmic tempo. I have touched the difficulty and at the same time the key to musical delivery. He who would master a musical composition must penetrate to its depths, and make its every phrase sing again and again, either actually or in imagination, until its melodic substance becomes clear.

It follows, therefore, that the solution of every problem of delivery must be found by each individual for himself. One should not observe how this or that master understands

a given piece, and then try to reproduce his delivery; but should rather seek to make the meaning clear to one's self and thus interpret it from that real material of art, one's own personality. The difference between artist and artist then becomes apparent; the twenty-year-old sings very differently from the graybeard of sixty. And it is just these differences which give to delivery its own charm and peculiar life. Opposed to the trend of personality, the work of art always stands as a perfected whole; and opposed, too, stands the artistic conscience of the interpreter. He who feels toward a work of art that vassal-like loyalty which heroes of all times have held toward their leader—who does not take its interpretation up with vanity, or to exhibit his technic or his originality—he it is who never injures a masterpiece, but brings to life, by the strength of his own feeling, the spirit which lies hidden in the dead signs. The true art of delivery consists in bringing music to life.



THE PALACE OF THE CÆSARS, ROME.

Drawn by André Castaigne.





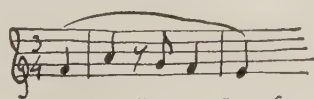
## A SCIENTIFIC SYSTEM OF PHRASING

BY

HUGO RIEMANN

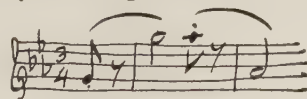
IT has been a long journey from the initial attempts to indicate phrasing to the present scientific system of defining the motif and the construction of the musical

period. Since Robert Schumann first ventured to indicate the relation of tones separated by rests, but belonging to the same motif, by drawing a slur above them,



*Davidsbündlertänze, Op. 6 No 18, comp. 1837*

and



*Faschingsschwank, Op. 26*

there has arisen in music a something before unknown in the art of notation, which has continually grown in scope until to-day it has assumed paramount importance. In the editions of the classics by Hans von Bülow and Lebert and Stark this new something took the form of alterations in the limits of the slurs which indicated the execution; and this species of rectification was well received, thanks to an essay by Louis Köhler in the "Neuen Zeitschrift für Musik," which forcibly arraigned the very frequent incorrectness of the terminations of such slurs.

My own phrased editions published since 1884 have done away with such easy half corrections, and have added one essentially new element of notation to those heretofore current, in the thoroughly worked out indications of the meanings of the subordinate members of the phrase (*Sinngliederung*). Because this system in part availed itself of the signs long in common use, and especially of the slurs (in the manner initiated by Schumann), it naturally aroused a storm of indignation against a presumption which dared to meddle with the texts of the classical masters. The misunderstanding which occurred on this account is pardonable. But those who objected to the new system of notation overlooked the fact that I had preserved the signs above the notes for legato and non legato, by means of a method of indication which is painfully exact, viz., points for breaking off, and strokes for the legato close. Besides, by the new system of slurring, and the little perpendicular stroke,—the punctuation mark which indicates clearly what the former phrasing marks never showed,—the limits of the larger and smaller independent members of the melody are defined. In short, the phrasing stands out in its totality.

Although I had undertaken to lay down exhaustively in my musical "Dynamik und Agogik" (Hamburg, D. Rahter, 1884) the principles which must be authoritative in indicating the boundaries of the motif, the first Phrased Edition aroused lively opposition. But the chief reason for this did not arise from disapproval of the new theory of the science of musical form, no attempt having ever been made to confute it. It was merely dislike to the unaccustomed and opposition to new ideas. Rudolph Westphal's frightful discovery that modern musicians

universally read from one measure bar to the next ("Allgemeine Theorie der Musikalischen Rhythmik seit J. S. Bach," 1880) had made but little impression; but the beginning of the science of phrasing was the general fact exploited by Westphal that what stands between two measure bars never has the value of a musical motif, but that the measure bars, especially when properly employed, cut through the motif. The measure bar indicates the ictus (*Schwerpunkt*) which falls on the note which follows the bar.

The theory of phrasing took an important step forward in self-understanding when Friedrich Nietzsche well summed up its results as "an endeavor to present to the eye in a striking way the individual *gestures* of musical effects." This is the golden word which will lead the theory of phrasing on to victory.



HUGO RIEMANN.

From a photograph by Georg Brokesch, Leipsic.

Now we know at last what a motif, what a phrase is: it is, in music, the tone equivalent of a gesture in acting.

In my "Elements of Musical Esthetics," just published (Stuttgart, Spemann, 1900), this idea is established in detail, and made useful for further deductions. When it becomes generally acknowledged that the tones belonging together and bound to each other by legato delivery correspond to a dramatic musical gesture, the further question arises whether the opposite is also possible; for if not, a melody played staccato throughout would not consist of motifs, but only of unrelated single tones. Yes; one



learns at last that motifs cut up by rests may not only be possible gestures, but are very specially expressive ones.

Though at first the theory of phrasing and phrasing notation found its chief interest in determining the extent of individual motifs, the reassembling of these individual motifs into a greater picture constitutes a step in advance. The more the science of phrasing becomes conscious that it is the science of musical form, the more burning becomes the question of the jointing together of the single members into the greater unit of construction — the musical period. It is a result of the agitation of the phrasing question that a way was found which led from the mere defining of the measure-motif to the settled limitation of the period complete in itself, and the collection of the periods into themes; and, ultimately, to working out their development collectively, grouping the latter together into the completely developed piece of music. This is a triumph of which the phrasing movement may well be proud.

The very simple principle from which all the elements of the building up of form, from the smallest to the greatest, are evolved is the discrimination between the different weights of dynamic values — the discrimination between *light* and *heavy* (arsis and thesis). This distinction is usually made for the capital divisions of the measure only (the first beat in the measure is heavy; the second, or in triple time the second and third, light); but as soon as it is applied successively to the time units of larger and larger denominations it yields the key to the construction of the period. This key was found the moment when the knowledge was arrived at that the heavy (pulse) in music is equivalent to an answer; that

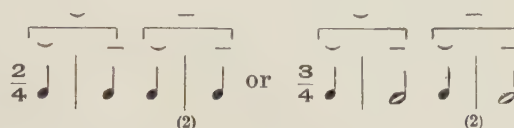




is not the germ of all musical building, but



The principle may be formulated thus: every light pulse is really the up-beat (*aufтакт*) of a following heavy pulse, and not, as is usually supposed, the second half of a preceding heavy pulse.

By applying this distinction of light and heavy to the next greater denomination of time units, the distinction between light and heavy measures results (∩ = light, — = heavy):



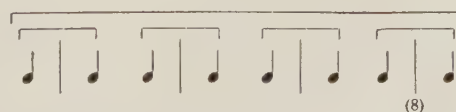
like  and  respectively.

Here the second measure-motif answers the first, just as among the single measures the light and heavy beats (arsis and thesis) answer each other, the second being the heavier in each case.

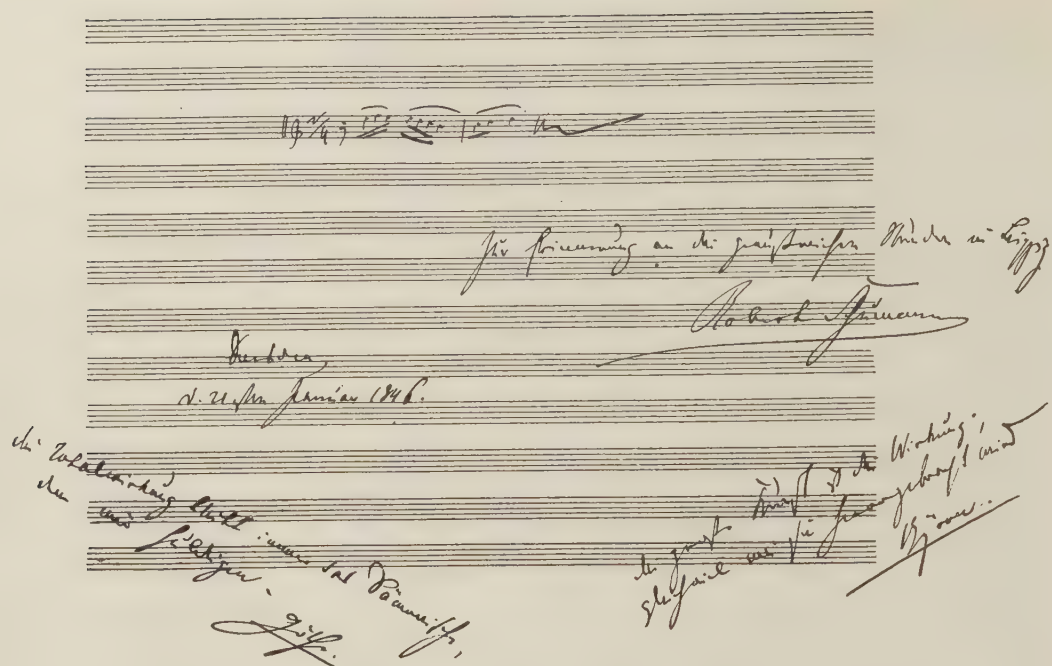
In the Phrased Edition the numbers 2, 4, 6, 8 placed under the measure bars show clearly the statement and answer of the motif, by indicating the less or greater stress; in this case the even numbers 2, 4, 6, 8 show measures which in relation to the foregoing uneven 1, 3, 5, 7 receive the ictus, because they are the answering measures (measures of the antithesis). Further, measure 4 is heavier than measure 2, and stands in special answering relations to it.



And, finally, 8 is the special answer to 4.



As far as the so-called thesis and antithesis into which the regular eight-measure period subdivides, this property of answer has been long known and universally acknowledged. The only novelty is in making the answering section (antithesis) the heavy one. That



AN AUTOGRAPH OF SCHUMANN.  
From Carl Reinecke's Autograph Album.

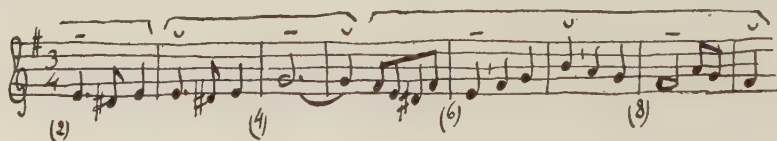
this corresponds to the strongest demands of logic is plain from studying the problem.

If all periods could be divided into eights, the extraordinary simplicity of the theory would be convincing at a glance. But as the up-beat (*aufтакт*) is sometimes wanting in the beginning of a melody, so the light measure of the next higher series of time units may also be missing, and thus the piece begins at once on the heavy unit, viz.: the second measure,—for example (Beethoven, Sonata Op. 14, 1):

numbers will be achieved a clearness in the reading of the figures of the theme in its entirety, before unknown.

This is done by recognizing and supplying the missing links where the formal numbers have been broken off, and by elisions where the larger units of form begin with values which already possess the ictus of a still higher order,—all this made directly visible to the naked eye.

This indication of the phrases certainly goes far beyond any working over of the ori-



The manifold complications of this sort which the harmonic and melodic contents entail cannot well be discussed here; but if one holds fast to the idea that the measure beats are not to be told off mechanically, but are to be built up through the distinct relationship of statement and answer (*arsis* and *thesis*), whereby the increasing ictus upon the values 1, 2, 4, 8 is kept in view, then we can understand that by means of these

ginal text of the composition. Its single aim is a much deeper penetration into the laws of weight (stress) in the building of form,—a thorough knowledge of the elements of the science of musical form. Were such a thorough schooling in the elements of the science of phrasing and delivery according to the plain principles here briefly indicated universal, the complaint of the often hurtful overloading of the Phrased Edition with





BEETHOVEN

signs for delivery, till now frequent, would inasmuch as the object of his labors would be superfluous. The writer would certainly thereby be attained.  
be the last to lament such a consummation,

NOTE.—According to the original Greek usage, *arsis* denoted the raising of the foot in dancing, or of the hand in beating time, and therefore the unaccented part of the metrical foot; and *thesis*, the fall of the foot or of the hand in dancing or beating time, and therefore the accented part of the metrical foot.

THE EDITORS.

Leipzig, 14. Juli 1900.

revidiert und richtig befunden

Hugo Riemann



A GREEK MURAL TABLET.

Showing the rhythmic and melodic origin of metric motion.



# HINTS TO PIANO STUDENTS







## I. HOW TO PRACTISE

BY ANNIE W. PATTERSON

Necessity for Practice—Sources of Sound-production—The Pianoforte—Preliminary Preparation—Details of Pianoforte Practice—Suggested Course for Piano—Accompaniments—Dance Music—The Organ—Hymn-playing—Violin, etc.—Time-tables.

THEORY without practice is but the shadow of the substance. Practice, as applied to music, is that preparation as well as preservation work which enables vocalists and instrumentalists to win a public reputation. The musician who cannot give some practical demonstration of his calling, as the result of his practice, holds his title but by courtesy. It is true that many teachers, critics, and composers, though they have attained the highest eminence as musicians, by no means pose as executive artists. The keeping in practice is merely a matter of continuous muscular exertion. It depends as much upon the circumstances as upon the inclination of the individual; but at one time or another, generally in early youth, the musician, properly so called, has gone through some practical drill in qualifying either as singer or performer. All cannot hope to be Patti or Paderewskis. But we expect a man who calls himself a carpenter to know the use of his tools. So the musician's first care is—or should be—to get acquainted with the use of music-making contrivances by means of practice upon them.

The production of musical sounds comes to us through many channels, the most wonderful of all music-making instruments being the human voice. Vocal practice is treated of elsewhere in detail. In passing, it is interesting to note that, since the development of the modern science of harmony, an instrumental accompaniment—whether it be supplied by the orchestra, the organ, or the ubiquitous piano—adds to the charm of singing. Apart from the growing complexities of solo work, the increasing demand for good accompaniment necessitates a redoubled attention to practice on the part of instrumental performers.

As human ingenuity perfected the instrumental sources of music-making, it became necessary to learn the best mode of performance upon them. The breath, the throat, the tongue, the lips, the arms, hands, fingers, and even the feet (as in organ pedaling), were called into the service of the musician and were taught exertions other than normal. As the musical resources of instruments were developed, more and more assiduous practice was found needful to attain to the desired amount of suppleness and speed in execution. So highly did the great Mozart regard practice in the perfecting of his art, that he is said, toward the close of his career, to have regretted that he had not practised enough.

Of all modern musical instruments none has obtained greater popularity than the pianoforte. "Without a keyboard instrument," says Algernon Sidney Rose in his entertaining booklet "On Choosing a Piano," "no house is considered to be completely furnished." The reason why the pianoforte is an especial favorite among keyboard instruments is explained by the fact that its accommodating mechanism brings all kinds of music within the scope of listener and performer. Apart from the vast wealth of selection to be found in piano music proper, there is a very large public which intensely enjoys the much-criticised "arrangements" from all the great concerted "forms"—whether of operatic, orchestral, chamber, or Church music—on the domestic instrument. Again, as an adjunct or accompaniment to the voice and most other solo instruments, there is no means of music in the home to rival a good piano. From aiding the child when learning his notes, to assisting the composer in evolving his aspirations, the household piano may well be characterized as the "fairy queen" of the enchanted realm of music. As an ever-ready source of music-making, practice to obtain proficiency upon the pianoforte deserves the primary attention of the musician.

The great secret of beautiful playing on this instrument lies in the independent and well-regulated touch of each finger on the hand. To acquire this power is no easy thing. It may take months, and even years, of patient practice. Our five fingers are unequal in size, shape, and capability. Their positions in regard to the palm of the hand, as in connection with each other, give to every member of the group an individuality which we emphasize when we speak of the thumb, the index, the middle, the "ring," and the little finger. The pianist, at the commencement of his study, knows how much easier it is to strike a note firmly and clearly with the first and second fingers than with those known as the third and fourth. The reason of this is explained upon examining the tendons of the hand. Both third and fourth fingers are more fettered by digital ligaments than are the remaining two and the thumb. The hand is constructed rather to grasp or to hold than to strike, in the sense in which we attack, or touch, the keys. Preliminary aids to strengthening the arm-muscles, and therefore the wrist and hand action, have been found helpful by many executants. Since the days of Johann Bernhard Logier, who invented the chiroplast, which was supposed to act as a hand-guide, there have been several mechanical contrivances for lessening the initial drill of the pianist. Among these, Macdonald Smith's series of muscular exercises, "From Brain to Keyboard," appear designed upon healthful and sensible

principles. Any wholesome gymnastic exertion which will bring the arm-muscles into play and induce a regular circulation of the blood from shoulder to finger-tip, will materially assist the hand in subsequently gaining suppleness and agility at the keyboard.

Coming to work at the pianoforte itself, the student should sit right at the center of the keyboard, with seat adjusted to that height which enables the lower arm, no matter in what part of the gamut a scale-fragment be played, to move parallel to the ground, or the plane of the instrument. The pianist-composer, John Field, among others, recommended the playing of preliminary finger exercises with a small coin on the hand, so as to obtain the tranquil pose of that member. It takes time to get the right art of finger attack. Notes must be struck, not with stiff hand, but with perfectly free knuckle-joints. First, in order of keyboard practice, should come five-finger exercises, those of Aloys Schmidt being as helpful as any others; and, in the case of young pupils, Mrs. Curwen's "Child Pianist" will be found of great assistance. Then might follow a thorough study of the scales, major and minor, in their various positions. These should be played slowly at first, evenness of execution being never sacrificed to speed. Afterward, to alternate scale-playing, sixths, octaves, and chords may be practised with loose wrist. In these exercises the hand should be allowed to swing up and down freely from the wrist-joint, as if upon a well-oiled pivot, the least stiffening in the forearm muscles being prejudicial to the desired effect.

All these departments of pianoforte drill must be developed gradually, and each species of exercise—five-finger, scale, and wrist-work—requires careful reiteration and daily repetition until perfect facility is gained. To avoid the monotony and drudgery, both to performers and listeners; of such essential strumming, contrivances like the Virgil practice-clavier—in which "clicks" instead of tone register the accuracy of touch—are worthy of consideration. The keyboard can be utilized (1) for the toneless practice of exercises; (2) the registration of degrees and accuracy of attack by means of up and down clicks, weighted according to requirement; and (3) the playing of pieces with the piano in its normal condition—quite a triumph of modern means to an end in aiding the pianist's practice.

Further details of pianoforte practice may be summarized briefly as follows, the scheme being capable of contraction or extension to meet individual needs: Having attained the free knuckle-joint attack of finger, even and clean execution in scale-playing, and crisp, full grasp of intervals and chords taken with loose wrist, such studies as those of Czerny's or Cramer's might be worked at with advantage. Then should come a progression through the classics, such as is suggested by Charles Hallé's "Practical Pianoforte School." Clementi's sonatas might lead to Mozart's sonatas, and eventually to J. S. Bach's suites, preludes, and fugues. A course of piece work, varied by judicious drawing-room selections, might be from Schumann's "Album for the Young," through Mendelssohn's "Songs without Words," to Beethoven's sonatas. Miscellaneous playing could include Heller's "Nuits blanches"; Chopin's waltzes, mazurkas, nocturnes, etc.; Liszt's

rhapsodies, etc. Among favorite classical show-pieces, probably such items as Mendelssohn's "Andante e Rondo Capriccioso," Weber's "Hilarité" and "Invitation," Chopin's "Berceuse" in D flat, and Raff's "La Fileuse," are a few of the most widely acceptable.

A feature of pianoforte practice should be the playing of accompaniments. Whether for vocal, violin, or other instrumental solos, the pianoforte is an invaluable addition for "filling in" harmonies, and the art of playing accompaniments is one which every pianist ought to cultivate. An accompanist should never be too assertive. At the same time, especially with nervous or uncertain soloists, some "lead," or encouragement, is often required. An experienced musician will know exactly what to do. In the case of amateur accompanists, however, the following hints may be useful. If the attack of a singer is clear and decisive, and every nuance of expression and rate of performance are carefully observed, it is the duty of the accompanist to keep with, rather than anticipate, the solo part. In all cases the faculty of looking ahead must be cultivated. Even eminent singers occasionally take liberties with the music they interpret. Sometimes pauses are overlooked, or in working up to a climax the speed is accelerated, although no indication that this should be done appears in the notation. Under such circumstances a good accompanist will accommodate himself in such a way to the solo performer that no sense of dragging or want of agreement is conveyed. In this way the playing of accompaniments really implies that the individuality of the accompanist must be subservient to the soloist. This is only as it should be; otherwise the fitting in of parts—the background of the picture—is incongruous.

Accompanying at choral rehearsals is splendid practice in the matter of time-keeping. The playing with solo parts can be learned only by assiduous work with the solo performers themselves. Quick perception—intuition, one might almost say—and the gift of reading at sight are essentials for the successful accompanist. If a friend can be found who is willing to rehearse dozens of songs, or solo violin, cello, or flute pieces daily with a budding accompanist, great progress will soon be made. But accompaniments should not be played rashly, or without due practice and consideration. Before offering to accompany even the simplest song, a player should glance through the music, note sudden changes of time and key, and, while playing, try to adapt his views as to speed and mode of rendering to those of the vocalist. The playing through of operatic rôles, or the trying over of such crucial tests in sight-reading as Beethoven's wonderful violin and pianoforte sonatas, can be recommended to the advanced student as the best imaginable practice.

Before leaving this subject, a few words might be said about the rendering of dance music. The string or brass band usually supplies the most acceptable aid to ballroom pirouetting. Failing this, the piano is frequently in evidence, and much depends upon the player if dances are conducted with spirit and success. A natural sense of rhythm, as well as intimate knowledge of the steps and positions of the various dances, greatly aids the performer. The main point is to mark strong accents definitely, and not to falter if a slight slip or mistake is made. As in playing accom-



paniments—and, to a certain extent, dance music is an accompaniment to bodily motion—the best way to become an accomplished executant is to have plenty of practice with the dancers themselves. Just as in accompanying, a fair share of the reading-at-sight faculty is requisite here. Even if chords are occasionally missed, the point is to go ahead, and aim at interpreting the swing of the music. Repeated practice and experience soon enable the player to clear his performance of error. A note-perfect rendering should, of course, be aimed at. Basses need special attention. The habit of some players of dance music, who dash at any bass and fill in left-hand chords by ear, is to be strongly deprecated.

Passing now to consider the organ, we must first remark that it is not so easily accessible for practice as the pianoforte; instruments at musical institutions, public halls, organ builders' establishments, and places of worship—outside the rare occurrence of a pipe organ erected in a private house—offering the student the main facilities for acquaintance with the king of instruments. A certain amount of manual work, such as the middle portion of J. S. Bach's "St. Anne" organ fugue in E flat, may be prepared in advance at the piano; but the true organ touch, pedal-playing, contrast and balancing of manuals and stop-registration can be learned only at the instrument itself. During organ-practice hours, particular attention should be given to these points, special care being devoted to the use of alternate feet on the pedal-board, and the clean legato grasp, so inseparable from the methods of the best organists. Stainer's organ primer (the Novello series) will greatly assist the learner in these matters. An organ course should include selections from J. S. Bach's chorales, shorter pieces, and preludes and fugues for the organ; Mendelssohn's preludes and fugues and organ sonatas; Handel's concertos, overtures, etc.; and Best's organ arrangements from the great masters. Miscellaneous items may be culled from the compositions of Batiste, Guilman, Lemare, Lemmens, Rheinberger, Rink, Silas, Smart, Spark, Stewart, Widor, and many others.

An important part of the church organist's duties is the playing of hymns. Various plans are adopted in different churches for the announcement and performance of the chorale or hymn. Possibly the most acceptable, when congregational singing is encouraged, is that the officiating clergyman should first give out the number of the hymn and read an opening line or stanza, the organist afterward playing over an opening phrase. The beginning of a hymn is important. After the announcement and phrase-playing, as described, the performer should make a distinct break, taking the hands entirely off the keyboard. The tonic pedal should then be decisively sounded, and the choir trained to come in with absolute exactitude on the initial manual chord. When singers—as is often the case with amateur and rural choirs—are inclined to drag, some bright octave or four-foot stops should be drawn, and chords may even be played in a slightly detached or staccato manner until the correct rate of speed is restored.

The words of a hymn should always be watched carefully by the player, so that the sense of the verses may be reverently and becomingly interpreted. In a line like "In life, in death, O Lord, abide with me," a

good musician will so account for the commas—making a suitable *rallentando* at the same time—that the contrast intended may be conveyed without undue exaggeration. Color-painting, with appropriate stops, is quite legitimate if not overdone. At the same time, great discretion and good taste are demanded from the performer in this respect lest anything in the way of ludicrous effects be unconsciously produced. The roaring of lions and a tempestuous deep do not always call for the thunder of a trombone pedal-stop. Often the use of soft sixteen-foot stops, or even the lifting of hands off the manuals so that the voices may sing unaccompanied, has a thrilling effect at solemn passages. When a strong forte is demanded, a full rather than strident registration should be sought for. Stop-combination depends on the nature of individual organs. The oboes on some instruments are execrable, while on others the delicate reedy flavor of such a stop is a coloring inestimably useful both for solo and accompaniment work. Experience and practice on various types of organ can alone teach tasteful stop-registration.

In practising the violin, the cello, and kindred instruments, certain portions of the pupil's time should be devoted to such matters as bowing, phrasing, the production of harmonies, etc. As in the case of practice upon most wind instruments, seclusion of the performer is advisable. A piano is generally located in a drawing-room, and usually must remain there. But a violinist may betake himself and his fiddle to a garret, and there draw forth preliminary wails to his heart's content. Advice to violinists, and to players on most orchestral instruments, might be summarized as follows: Select a remote quarter for preliminary practice, so as not to disturb others. Aim, when practising, at beautiful tone above all things, and learn to control it at will. Never waste time upon practice of pieces beyond the ability, and avoid undue length in selections to be prepared for concert playing. Hear as many good soloists on the chosen instrument as possible; mark their style, phrasing, etc., and prepare the pieces they perform accordingly until individual powers of interpretation are attained. Keep the instrument in good order, free from dust, and always pleasant to look upon and handle. Join a good quartet or orchestra, if possible. Nothing is better than ensemble practice.

A great deal might be written about technical exercises for various instruments. Each teacher and most music-school authorities have their favorite "studies" in the different branches to commend; and no doubt in the multitude of counselors there is wisdom. But the earnest student, no matter what instrument he chooses to excel upon, will soon learn to realize that his chief aims must be the production of beautiful tone and accurate execution; and to attain to these, the main point is to drill the five fingers, the arm-muscles, and—in the case of vocal music and wind instruments—the breath. The Messrs. Augener (London) have issued a highly instructive series of "Guides through Music Literature," which should prove most helpful to the self-taught student. These include the arrangement of pianoforte, violin, violoncello, organ, and song exercises and pieces, graduated according to difficulty. These, with such publications as Charles

Hallé's "Practical Pianoforte School," already mentioned; the Studies of Cramer, Czerny, etc., and Köhler (for very young pianoforte students); the famous Violin Schools of Bériot, Hermann, Spohr, Vieuxtemps, etc.; the Violoncello Etudes of Davidoff, Dotzauer, Duport, and others—most of them brought out cheaply in the "Edition Peters" (Leipzig); Organ Albums of Best, Rinck, etc., together with the chorales, preludes, and fugues of J. S. Bach, and Mendelssohn's preludes and fugues and organ sonatas, should form good groundwork for solo players on these different instruments. The catalogues of the eminent firm of Breitkopf and Härtel (Leipzig) contain also most of the essential studies for performers on all instruments, while the stringed trios, quartets, etc., of Haydn, Mozart, Beethoven, Brahms, Schumann, Dvořák, etc., offer ample material for really devoted study and practice.

Regarding the time for practice, morning hours are best when these are convenient. Practice should not be persisted in at times unpleasing to other people, no matter how much the enthusiast may desire to play scales at 5 A.M., or polish up show-pieces with mid-night oil. The preparation of regular time-tables of

practice is to be recommended, if resolution is sufficiently strong to adhere to them faithfully. The following proportional division of an hour's daily practice upon any instrument may be suggested: Devote ten minutes each to (1) arm, wrist, and finger drill; (2) scale-playing; and (3) technical exercises. The remaining half-hour of the time could be divided into segments of twenty minutes to the classical, and ten minutes to the secular piece under immediate study. A division of this kind may be considered a fair apportioning of labor, as it gives half the time to drill-work proper, and half to applying the drill. One hour a day seems quite enough for young children, nor should the delicate overstep it without due consideration. It may also be found sufficient to keep a trained player's hand in, and if judiciously spent it is more helpful to the student than three hours or more. For the mind is apt to wander, and physical energy to grow weary, during a protracted period. If, however, three or more hours must be given daily to practice, it should not be taken consecutively but with intervals for rest or exercise between. The amount of time given to practice must, however, be left for individual decision according to inclination and circumstances.



## II. THE PIANO AND HOW TO PLAY IT

By MARK HAMBOURG

A Modern Instrument—Spinnet and Harpsichord—First Piano—Development and Use of the Piano—Great Composers and Players—Study and Practice for the Piano—Outline of a Course of Work.

WE are all so familiar with the modern pianoforte that the fact of its being an entirely modern instrument is apt to be overlooked. Yet, whereas musical instruments of one kind or another have existed from the very earliest times, the inventions that gradually led up to the piano as we know it to-day were not made until about 1720, and no very material advance was made till considerably later than that date.

The most familiar forms of early stringed instruments played with keys like the piano were the spinet and the harpsichord. The world's first pianoforte was invented and produced by Bartolommeo Cristofori, a Paduan harpsichord-maker. His invention of the escapement and check action early in the eighteenth century opened up such wonderful possibilities for the instrument that from that day harpsichord-makers and inventors everywhere brought their attention to bear on the subject, and pianos of various kinds were manufactured with varying success by a number of different makers.

About the year 1800 John Isaac Hawkins, an English civil engineer living in Philadelphia, invented and pro-

duced the cottage piano, or upright grand. In his original instrument he anticipated almost every discovery that has since been introduced as "novel," and the whole history of pianoforte manufacture began to undergo a complete change from that time.

Having spoken of the development of the instrument, it may now be as well to speak shortly of the development of its players and the music that was written for it. From the time of Palestrina to that of Bach and Handel instrumental music was written chiefly for the organ. From then till the time of Beethoven, Haydn, and Mozart, instrumental music quickly developed; the piano took a predominant place, and there rapidly grew up a romantic school of musicians, among whom may be mentioned Schubert, Weber, Mendelssohn, Schumann, and Chopin. The last named, I venture to say, represents the climax of the development of pianoforte literature; for while all the great musicians from Bach to Chopin contributed their best ideas and creative power, yet Chopin was undoubtedly the bard, the tone-poet, the soul of the instrument. In his music we find all that is best and most full of meaning, his works containing all those varying contrasts that make piano music so fascinating. Tragedy and romance, heroism and fanaticism, lyricism and dramaticism, grandeur and simplicity, brilliancy and



restfulness, all are there, and his changing moods follow each other in such quick succession that his music exercises a peculiar charm upon every one who listens to it.

Clementi was the first of a school of virtuosi, among whom may be mentioned Steibelt, Dussek, Hummel, Field, Kalkbrenner, Hertz, and, more recently, Drey-schock, Schulhoff, etc., who were virtuosi of the dry order. Although some of them used their virtuosity in a powerful way and others in a delicate way, they all used it as an end instead of as a means to an end, and all of them played, as a general rule, compositions that gave them an opportunity to show off their brilliant technique and their ability to conquer the greatest difficulties.

Liszt and Anton Rubinstein were the giants who combined great virtuosity with intellect, feeling, and imagination, and it is through them and their followers that piano-playing has reached the highest standard.

In just the same way that almost every one has a different voice, so has almost every one who plays the piano a different touch; and just as the voice can be improved by training and practice, so can the touch be altered. It is toward the matter of touch that the earliest lessons of the pianist should be directed; for the piano is such a sensitive instrument that the improper use of a single finger may alter the tone-color of a whole passage, and since tone-color is such an important factor in musical expression, it is of the utmost importance that the student should have perfect command of the keyboard in this respect.

Of course, the first thing a student has to do is to acquire precision, equality, dexterity, and power. The capacity to modulate the tone will follow. The very name of "pianoforte" indicates that it is an instrument of contrasts, and contrasts are of just as much importance in music as they are in speech. Professor Leschetizky once said: "To make a beautiful composition sound dull and uninteresting is no hard matter, but to make a composition that is itself dull and uninteresting appear beautiful and full of meaning—that is the consummation of the pianist's art!"

Now it will be obvious that, in addition to the ordinary study and practice that are necessary for the acquisition of technical facility, study and practice of an entirely different kind are essential for the cultivation of what may be termed the musical ear, the possession of which is absolutely indispensable. The student must be able to distinguish intervals and chords with discrimination, as well as pitch and all the shades and qualities of sounds, and must train his ear until he can unhesitatingly distinguish every degree of power, beauty, meter, and rhythm. In very many cases it will be found that, while the ear can easily be trained to distinguish intervals and chords, it cannot be so easily trained in other ways; indeed those who have a perfect ear for pitch are frequently quite deaf to qualities of tone, and vice versa. The fact is that the ear is a delicate organ which has to be very carefully treated if it is to do its work to perfection. It is an interesting fact, for instance, that in cases where the ear has constantly to convey certain sounds to the brain, its use is liable to become impaired. It is no very rare thing for the player, say, of a piccolo eventually to become quite insensible, so far as the particular regis-

ter of his own instrument is concerned, as to when he is playing in tune. He can readily appreciate any mistake made by the player of a double bass or some instrument with a lower register than his own, but, so far as his own register is concerned, his ear may become worn out, so to speak. In the same way the double-bass player may be able to distinguish every difference of tone in the piccolo and be quite insensible to differences of tone in the register of his own instrument. It is thus with the ear just as it is with the palate, which frequently becomes so familiar with certain tastes as to grow, after long and constant use, insensible to certain subtle differences once easily distinguishable. I have diverged to this extent simply to impress upon students the importance of carefully cultivating the ear in all departments equally, and I will now proceed to speak of various technical points which require special study.

I have already referred to the importance of touch. In no branch of piano-playing is this more emphasized than in staccato and legato passages. Good staccato and legato is very difficult to attain, and it therefore requires a great deal of study and attention on the part of the student. In legato playing the wrist must be kept steady to such a degree that a coin balanced upon it remains in position throughout the playing of the passage. One finger must not be raised until the next descends.

In staccato playing, the best is what is known as "finger-staccato," the fingers being made to spring up from the keys as quickly as possible, as though they were touching molten metal, or, in other words, "like a cat walking on hot bricks." There are various kinds of staccato playing, wrist-staccato, wrist and finger staccato, etc., but special attention and work should be devoted to finger-staccato, since this is the kind most used, besides that it develops and strengthens the muscles of the hands and fingers to a very remarkable degree. In staccato as well as in legato playing precision and equality are most important, and the equality must be not only in touch but also in time.

Speaking of equality in touch and time, I may here mention the great importance of devoting plenty of practice to the playing of chords. To obtain proper effect from a chord, all the notes of each chord must be struck with equality of touch, force, and pressure. When practising, in order to make sure that the best effect is being got, the notes of each chord may be divided up between the two hands. After striking a chord several times in this manner and listening carefully to the effect, it is easy to compare the result with the effect produced when the same chord is struck with one hand only. By practising in this way, a fullness and grandeur will be imparted to chord-passages which is very essential.

Before I leave the technical side of piano-playing I should like to call the attention of my readers to the enormous importance of the proper use of the pedals. Anton Rubinstein once explained to his pupils that pedal in piano-playing was the soul and life of sound, since it beautified the tone of the instrument and created many effects which would otherwise be quite impossible. Artistic pedaling is in itself a very difficult art, and requires considerable knowledge of harmony and musical form as well as a highly developed

musical taste. It would be easy to write at considerable length upon the subject, but for our present purpose it will suffice if I mention the following essential rules:

Never use the same pedal for different harmonies.  
Never use the same pedal for two different phrases.

Do not use the pedal at the end of a phrase unless there is some special reason for it.

Use the pedal for long, melodic notes. In such cases I always use what is known as the "retired pedal," that is to say, depressing the pedal after striking the note.

All foundation-notes of chords require separate pedaling.

The use of the pedal is very important in climaxes.

Just as knowledge of grammar is necessary in order that a language may be properly spoken and understood, so is knowledge of harmony, counterpoint, and theory necessary to all who aspire to advanced piano-playing. Harmony, counterpoint, and theory are the grammar of music, upon a knowledge of which interpretation and phrasing largely depend. The connection between music and language is very much closer than people usually imagine; music being the expression of thought in sound of one kind, language the expression of thought in sound of another kind. For this reason it is very necessary that all musicians should study declamation. The great actor, when undertaking a new rôle, strains every nerve to make his interpretation of it impressive and attractive, taking advantage of contrasts, climaxes, pauses, emphases, and so on, in order to play upon the emotions of his audience. The pianist's is an exactly parallel case. He, too, must observe his contrasts, his climaxes, his pauses, and his emphases—in short, every movement must be rendered with the emotion that it calls up in him.

This explains the difference which is usually noticeable in the interpretation by different players of the same works. It accounts also for a pianist so seldom playing the same piece in exactly the same way. Pianists are not all equally emotional, consequently their interpretations vary in some degree; while no player is often swayed by his emotion to exactly the same extent every time he plays a particular piece, and as his performance is but an expression of his mood at the moment, it follows that his interpretations must always vary in some degree.

As to the question of phrasing in music, this forms a particularly important branch of study to which special attention should be given. If you have ever listened to a great speaker, you will have noticed that if he has occasion to make use of the same or similar phrases or sets of words more than once he uses a different tone of voice on each occasion. Were he to use the same tone of voice for each of similar phrases his speech would become monotonous, for although the words he utters are of the first initial importance, it is his tone of voice that brings out their full meaning and makes his delivery attractive.

With this end in view each new work that the student attempts should be carefully studied little by little, mastering its general division in the phrases and then obtaining a different effect for each. A musical illustration that I frequently refer to when writing or talk-

ing on this subject is Chopin's 20th Prelude. The theme of this prelude may split up into three phrases. In the first phrase, a loud effect may be used; in the second the melody may be brought out by accentuating the top note of the chord, the whole phrase being played *piano*; in the third, which may be played *pp.*, the alto part can be brought out by accentuating the middle note of the chord. Many other differences may be employed in the rendering of these three phrases, each of which may itself be divided into two or four subphrases, so that there are literally scores of different ways of playing the prelude, each of which may be equally correct musically, even though some arrangements may not be so attractive as others. The pianist with originality and imagination will discover for himself methods of phrasing each work he attempts, without necessarily binding himself down to any hackneyed rendering.

In giving the above advice I do not wish it to be understood that I would recommend students to fly in the face of existing traditions regarding the interpretation of certain works. In a general way traditions should be accepted, since they are the result of the experience of the greatest virtuosi. But the student should be influenced and not enslaved by them, and when his mind and musical knowledge are properly developed they may receive the impress of his own individuality.

When once he has mastered the art of phrasing, the student will be in a position to introduce into his playing that "tone-color" without which music is cold and unconvincing. If one studies the works of the great composers one cannot help remarking upon the largely different methods that each employs for the introduction of color into his music. The student cannot do better than examine the works of Schumann if he wishes to acquire a knowledge of beautiful color-schemes. Indeed, I regard the study of that master's work as a very important factor in musical education, since the pupil will thenceforward be able to compare the color-schemes of other composers with those of one who was in this respect master of them all.

As regards what musical literature should be studied, while, of course, it is impossible for me here to deal with such a question fully, I may yet perhaps outline a rough course of work.

For beginners, I recommend the études of Czerny, known as the *Études de Vélocité*, 40 Daily Studies, and the études, Op. 740 (4 books); also the Cramer études, Hans von Bülow edition. For the higher development of technique, I recommend Clementi's "Gradus ad Parnassum," Tausig's edition; Chopin's études, Op. 10 and 25; the Schumann-Paganini studies, and all the Liszt and Rubinstein studies.

The compositions to be worked upon should be selected from the sonatas of Haydn, Mozart, two and three voice inventions and preludes and fugues of Bach, Scarlatti, Dussek, Clementi, Reinecke, Hummel, Weber, and Beethoven; the nocturnes of John Field, various compositions of Hiller, Moscheles, Thalberg, etc.

Of the romantic school, careful study should be given to selected works from Schubert, Mendelssohn, Schumann, Chopin, Rubinstein, Liszt, and, among quite modern composers, Brahms, Grieg, Tchaikovsky,



César Cui, Rachmaninoff, Arensky, Saint-Saëns, and César Franck.

I also strongly recommend all students to play, if possible, ensemble music; that is to say, with a trio or quartet of stringed instruments, or even with another piano part, since this helps to develop a knowledge of rhythm and the power quickly to interpret the meaning of a composer.

In conclusion, I would emphasize the great need there is for emotionalism and originality in music. Here, as nearly as I can remember, is something that Rubinstein once said: "The musician who only plays the music of a composer correctly will never move from the ranks of the mediocracy. Only when he learns to express the inmost thoughts of the composer and the

breadth and greatness of a composition will he himself have a chance to become great. To be able to execute a musical composition one has to work hard to master the technique, but to interpret it well, much more than technique is required. What is wanted is the capacity for feeling, imagination, and analysis. The pianist who possesses these qualities is able to transform a poor composition into a beautiful one. Even in the works of great composers he will be able to discover and bring out effects which the composers themselves omitted to mark, or which did not occur to their minds. Mediocrities are afraid to be individual and original, though those who have no talent for originality or individuality may be very good exponents."



### III. THE OCTAVE STACCATO

BY XAVER SCHARWENKA

Positive and Negative Staccato—Position and Attack in Each  
—Production of the Octave Staccato—Development of  
the Muscles Used in Staccato Playing.

THERE are two kinds of staccato, the positive and the negative. These may be subdivided and named according to the particular anatomical joints that come into play in the different species of attack. Thus we speak of elbow (or forearm), wrist, knuckle, and finger staccatos, and finally these forms occur in every imaginable combination, two, three, or all the joints acting simultaneously.

In the production of the positive staccato the member used in the attack is held above the keyboard at a given point, the distance of which is determined by the volume of sound required. The seat of the motion depends upon the kind of staccato to be produced. It may occur in elbow, wrist, knuckle, or finger joint; but in all cases the attack is made swiftly and with a rebound, the attacking member being brought back immediately to its original position above the keys, and kept there till the playing proceeds.

In the production of the negative staccato, on the contrary, the member used in the attack is in contact with the keys. The fingers must *feel* the keys. The attack is made by a sudden pressure, after which the attacking joint is swiftly withdrawn, to be brought back to its original position in contact with the keys.

In octave staccato we must pay special attention to the position of the hand, the elasticity of the joints, and the sources of strength brought into play in the movements of hand and arm. It should be observed that the position in octave staccato is unlike that usual in the playing of scales. The hand must point outward, so that it forms an angle with the arm. This

enables the thumb to reach both the upper (black) and lower (white) keys. The thumb, which is bent a little, is held at an angle of forty-five degrees to the keyboard, resting on the lower key near the upper one in negative staccato, and above the white key in the same relative position in positive staccato. The thumb is straightened out in moving to the upper key, which should be near its tip, the other fingers remaining slightly bent.

This position of the hand, combined with the movement of the thumb just described, makes unnecessary the forward and back movement of the arm (from the shoulder), which has so bad an effect on the equality and rapidity of the successive tones. The upper arm, however, must carry the hand (and forearm) in its motions to and from the center of the keyboard, and not remain passive, as is the case in ordinary finger exercises. The attack itself, which follows these preparations, is made according to the laws of the staccato.

In the production of an octave staccato in quick tempo, the wrist-joint is usually the hinge which is the seat of motion. In slow octave movements, requiring a greater application of strength, it is better to use the elbow-joint. The hand must always keep its elasticity. This is of the greatest importance, from its influence on the quality of the tone. A hard, rough sound can usually be traced to stiffness of the wrist, even when the wrist itself does not enter directly into the attack, as, for instance, in running a scale.

Attention should be given to the fact that in the production of the octave staccato by a combination of the elbow and wrist joints the forearm originates the motion, while the wrist-joint remains flexible like a hinge.

The source of the strength used in the production of a wrist-joint staccato is derived from the lower arm, that for the elbow-joint staccato from the upper arm. In combinations of the two joints, much attention should be paid to the rational development of the muscles separately and in unison. Repetition in octave

staccato is a special subject requiring separate study.

It may be well to state that the fatigue which is produced so easily, and the resultant stiffness of the wrist, may be avoided by an up-and-down movement of the forearm at the wrist. The lower arm supports the movements of the hand.

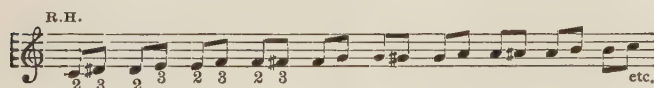


## IV. THE TWO-FINGER EXERCISE

BY WILLIAM MASON

Rhythm in Technical Practice—Value of Accent—Control of Muscles—Elasticity, Rigidity, and Relaxation—Correct Attack.

SEVERAL of Liszt's pupils who have since become famous were once discussing the amount of time wasted in dry mechanical exercises—time which, better applied, would speed the student well on his way to virtuosity. . Liszt came by and listened. "All true," said he, "but there is one little exercise which has come down from Hummel that I never give up. It does me more good than anything else."



Although Liszt was too musical to practise unrhythmically, he played this two-finger exercise on this occasion without rhythmical form—simply as a gymnastic exercise on the keyboard. When I came back from Weimar and began to teach, it occurred to me that the mind was not infinite, but finite, and required a definite beginning and end to all its mental processes; that it could not preside successfully over a series of motions repeated indefinitely—that is, without symmetrical form. This discovery was an entirely new standpoint for the study of technique, and I have lived to see the idea of rhythm as a factor of technique leaven all the judicious teaching in America. "It is strange," said Moscheles, in his "Recent Music and Musicians," "that no one has ever thought of writing scales with accents. One day some one will found an instruction book on this plan." But scales had already been taught thus in New York for ten years.

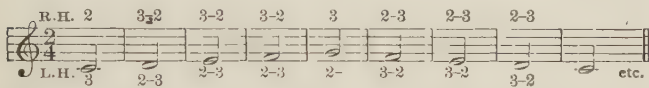
It is a practical fact that the mental energies will co-operate to carry the fingers through any given correlation of motions of which the end is foreseen, when they will flag and fail in the same routine if not braced to reach a certain definite goal. I applied this principle most successfully in the cultivation of velocity in scales and arpeggios by what racing men would call

"spurts," as set forth in my "Touch and Technic." Even in the study of the elementary exercise with which this paper deals, a pupil will soon acquire a neat and precise delivery by the use of accents, when without them he will falter and stumble helplessly. Accent concentrates the thoughts, introduces symmetry, and therefore comparison, and thereby makes the first steps toward equality of touch and toward feeling for phrasing. There are two other advantages to be derived from the use of accent. Each accented tone should be preceded and followed by a tone contrastingly light. Thus the tension of the accenting fingers is followed by the relaxation of feeling caused by the preparation of the following soft tone. This promotes an elastic and controlled attack, and as a consequence a musical quality of timbre. Coincident with the cultivation of the rhythmic instinct arises a desire for intelligent musical expression. Thus the artistic talent of the student is awake and active from the first lesson to the last. Properly applied, the principle of accent brings the whole field of technique—scales, arpeggios, double notes, chords, and octaves—under control. A lady once asked whether Schumann wrote "Kreisleriana" to illustrate the two-finger exercises, or Mason got the two-finger exercises out of "Kreisleriana." That is a good example of the way in which these accented motions enter into the most advanced technique and the most romantic composition.

The first step toward any correct motion whatever in piano technique is to obtain control of the muscles of the fore and upper arm. Draw your finger sharply from the key, and at the same time drop your wrist and watch how the muscles concerned contract almost up to the shoulder. Before your finger can make a correct attack on a key you must learn to relax all these muscles at will. "Devitalization" is the modern word for this complete relaxation. Perhaps "limpness" is simpler and more expressive. After the attack the muscles used must immediately become limp, and the muscles which should not participate in the motion must be limp all the time. To acquire this



control, practise letting the whole arm fall so that some one finger—say the index—comes in contact with a key, and hooking on to it prevents the arm from falling farther. This is “attack by weight.” “Attack by weight” and “attack by stroke” produce totally different qualities of tone. The mellow and full quality obtained by attack by weight should be acquired as soon as possible. The exercise described above may be called the “drop and finger-tip.” It should be practised with each finger separately. When you have observed the sensation of the muscles of your arm so that you know when they are contracted and when relaxed, study the following exercise. Begin every exercise with a down-arm touch—i.e., attack by weight, but proceed with this one with attack by stroke.



Lift the fingers high from the knuckle-joints and bring them down promptly and firmly upon the keys. The muscles of the attacking finger, which are located in the forearm, may be tense at the moment of stroke, but must relax as soon as the attack is made and the weight of the finger has settled on the key. In any technique where the seat of the motion is in the knuckle-joints the finger must be elastic, free from the weight of the arm until after the attack is made. When the finger has acquired the ability to rise freely in the knuckle-joint the process of strengthening that joint begins. This I accomplished by means of the following exercise, which must be practised by each pair of fingers in turn.



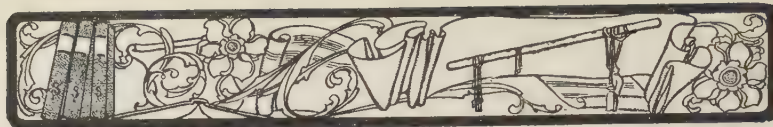
Raise the index finger in the knuckle-joint and strike C (the first key) with an accent, and therefore with some muscular tension. Stretch out the third (middle) finger and flex it inward suddenly so that the tip touches the palm of the hand. Do this firmly, but without accent; the tone produced must sing. In practising this exercise very slowly, to strengthen the fingers, there may be some tension in wrist and fore-

arm. But later the whole arm must be perfectly quiescent, while the muscles belonging to the attacking fingers are in elastic tension during stroke, and then immediately relaxed. There is a difference between elastic tension perfectly controlled by the will and that turgid rigidity of the muscles from which they refuse to recover. An habitual condition of involuntary contraction originates all the abominable sounds made by heedless thumpers, and is responsible for nearly all the failures of diligent students to acquire execution. In extreme cases it produces cramp, and ultimately scrivener's paralysis and weakened sinews. The palm of the hand in particular must not be allowed to become rigid. The normal condition of a pianist's hand in the act of playing is one of controlled elasticity, combined with relaxation at the completion of each motion; that is, the hand must not be flabby—it must be supple. In all correct attack three moments are clearly discernible: that of preparation—this should be deliberate; that of attack—this must be as swift as thought; that of recovery—this must be conscious. No matter to what point velocity may be carried, the mind must will and cognize these three different operations. When the fingers have all ascended and descended the scale, in the above exercise, let it be repeated as follows:



Here the attack of the first finger is unaccented, and the strong accent of the second finger is accomplished by a quick, tense pressure, combined with a flexing motion, which brings the finger-tip to the palm of the hand, as before. Neither form of this exercise is complete without the other, but practised in alternation and with different degrees of energy and speed, the two become the most valuable foundation for technical study. The principle of studying passage-playing by varying the rhythmic accent is technically most important. The most refractory run studied alternately in rhythms of three, four, six, and nine, becomes plastic and certain. Long rhythms are best for the purpose, because they promote greater smoothness. Scales, arpeggios, and figured passages should be systematically studied in this way, and the result will be a fluent execution and a limpid tone.





## V. ATTACK BY STROKE

By S. B. MILLS

Rubinstein's Prophecy—Fundamental Methods of Attack—Stroke-playing—Production of Accented Tones—Legato Playing—The Full Tone—How to Acquire a Fine Tone.

RUBINSTEIN once said to me, "The newfangled notions of technique, by which legato and cantabile playing are sacrificed to the effort to obtain orchestral effects, will some day give place to the old ideas of Hummel and Moscheles." He lived to see his prophecy fulfilled. The technique of Paderewski, orchestral as it is in passages demanding such treatment, is grounded in the pure finger-motions taught by Czerny and Hummel. To their finger-work both Rubinstein and Paderewski owe the charm of their singing tone, their exquisite legato, and their superb treatment of all cantabile and polyphonic forms.

The idea of equalizing the touch of the five fingers is not very old. My father was for many years organist of Gloucester Cathedral, England. Dr. Crotch told him that, when Froubenger came from Germany and played Bach, every one was astonished at the peculiarity of his technique, and said, "He plays with his thumbs." After the new idea gained ground editors began to put a cross over the notes to be struck with the thumb. At first this member of the hand was pretty much confined to the white keys; now it is necessary to educate it to play black keys and white with equal facility, and with the same tone-quality as that possessed by the fingers. As a means of obtaining these conditions, no composer equals Bach. Bach is daily bread to the pianist.

There are three methods of evoking sound from the piano with the fingers, each useful in its place: (1) The key may be pressed downward by the muscular tension of the finger—this is attack by pressure; (2) it may be pushed downward by the weight of the arm—this is attack by weight; (3) it may be forced down by the velocity of the finger as it descends—this is attack by stroke.

This paper will be devoted to a description of the last method of attack, a form of motion which is the basis of all figured passages, of legato scales, arpeggios, double thirds, and of the flowing cantabile style.

Attack by stroke is the germ of all fine concert playing, because it produces a tone at once brilliant, firm, and carrying. Properly used, this tone fills the concert-room, while other methods of attack lose in firmness or positiveness what they gain in other qualities. According to Henselt, the normal position of the hand is derived from the length of the fingers. Place your hand on the keys with the tip of the thumb turned slightly toward the palm, the tip of the little finger resting squarely on the key, not turned sidewise so that the side of the nail is in contact with the ivory. The other fingers should be curved so that the fleshy

ball of the finger-tip (but not the nail) is in contact with the key. The ring finger should be more curved than the other fingers, to compensate for its weakness. Special attention should be paid to the knuckle-joints; they should never be depressed below the level of the wrist. The knuckle-joint of the little finger in particular must be educated to stand up firmly on its finger, so as to afford a good bearing for the finger in its stroke.

The wrist must not rise above the level of the knuckles; in close legato playing it may fall below it. Whenever the wrist rises above the plane of the knuckle-joints the weight of the hand and arm comes upon the fingers. The attack then degenerates into attack by weight, and the quality of the tone undergoes a change.

The finger should be prepared for stroke long in advance, and not raised at the moment of attack. The muscles which support the finger in the air should be relaxed at the moment when the opposite muscles bring the finger swiftly down on the key. This is practically impossible if the finger be jerked up exactly when it should be going down. The proper moment to prepare the finger for the stroke is that when it rises from the key whose note has expired. Thus, instead of two opposite and almost simultaneous motions in attack by stroke, there should be only one.

The fingers, however, must be raised to produce the accented tones, not jammed down with a pull from the wrist. The wrist must be perfectly loose, but also perfectly quiet, in stroke-playing by the finger. The higher the elevation of the finger at the moment of attack the stronger the blow and the louder will be the tone.

The school of piano-playing to which I adhere—which is also the school of Moscheles, Rubinstein, and Henselt—was much advanced by the greater deepness of touch and the enormous increase of tone resulting from the discoveries of Henry Steinway and his more famous son. This is the legato school, as opposed to the leggiero school of Tausig and Joseffy. My own conception of legato grew very much, in consequence of the great singing tone and the crescendo of tone, in response to pressure, offered by the piano I play. The touch of the pianist is more dependent upon the action and the peculiarities of tone of his instrument than people imagine.

In legato playing there must be a perfect connection between the tones of the successive notes. This is dependent on the firm pressure upon each key until the precise moment that the next tone begins to sound. In finger-playing the weight of the arm is divided between the shoulder which supports the elbow-joint and the playing finger which supports the hand and forearm. But the weight must always be on the finger



which has already struck, and never on the finger which is in the act of striking. In pure finger-staccato all the weight of the forearm is supported by the muscles of the elbow. The stroke itself is exactly the same as in legato.

There is a good deal of tension in the finger while in contact with the key; the muscular pressure of the finger produces the full round tone so essential to a noble legato touch. This pressure is exerted by the nail-joint of the finger, and on the strength of this joint the fullness of the tone mainly depends. Its loudness results from the strength of the knuckle-joint, and its brilliancy and elasticity from the velocity of the finger in its descent on the key. It requires much more strength to play legato in pianissimo than it does to play forte, because the fingers must be prepared for stroke nearer the keys and the attack must be slower. The demand on the muscles is therefore much greater. Pianissimo practice is therefore very strengthening to the fingers; such a pianissimo as will carry, and sing; the opposite of that weak tone produced by a partial stroke.

The secret of acquiring a good tone, an equal touch, and great velocity, lies in very slow practice. Piano passages should always be studied forte, forte passages piano, to obtain security of touch. All passages may be reduced for purposes of study to a series of slow trills—i.e., a careful alternation of each note with the note that immediately follows it. When you can play every note in a piece correctly in groups of two notes at a time, then you may play the piece in groups of three and four, but every note should be studied separately with reference to its two next neighbors. Thus the slow trill is the basis of the execution of all music,



and is the first thing to practise. It should be studied with a careful ear to the perfect equality of loudness, and timbre of each tone and of each finger. Do not

raise the finger too high, but make the attack as swiftly as possible.

When it is desirable to gain velocity of execution, the following variation is most helpful:

## *Exercise for velocity*



If the fingers are not free and independent the form should be altered thus:

## *Exercise for independence*



holding all unoccupied fingers down, and with a loose wrist and arm. The arm should always be relaxed.

To obtain perfect equality on all keys, the following exercise is the most valuable that I know:

## *Chromatic exercise for equality*



The ear should not be able to detect the stroke of the thumb by its sound, or any difference between white keys and black.





## VI. HOW TO ACQUIRE A MUSICAL TOUCH

By B. J. LANG

Difference in Players—Purpose of This Paper—Individual Qualities—Forty Daily Exercises and How to Play Them.

IT is universally admitted that no two persons produce exactly the same sounds from one and the same instrument; no two persons have quite the same touch; that is to say, the same music played in the same tempo by A and then by B will produce two differing results. The causes of this fact are both too numerous and too obvious to need mentioning.

My purpose in this paper is to aid you to develop as an important part of your technique the power to graduate and vary with freedom and ease the dynamic force of every tone you produce, whether that tone be one of many consecutively and swiftly played, one of a few quite slowly played, or one of few or many simultaneously played.

Be your characteristics of temperament, poetic sensibility, personal magnetism, imagination, etc., what they may, you must zealously cultivate such technical ability as will be serviceable in the more subtle expression of your art, as well as in the well-defined and practical. For the purpose of obtaining the power to graduate a series of tones, to color in divers ways everything which you play, and to produce the chiaroscuro in pianoforte-playing which is one of its ever-varying charms, I commend to your most industrious pursuit the following forty exercises, each of which should be played not less than one minute at a time, and invariably once a day, together with whatever you may otherwise play during a given month. Practise these exercises slowly, at the rate of one hundred notes a minute for one half the time, and as rapidly as you can the other half.

The graduation of tone should be constantly kept up; but the playing from day to day should vary from the most extreme "overlapping" legato to an extreme staccato, always holding to the one or the other for the whole sitting. You also should sometimes use an abrupt hammer-blow, and at others the most caressing pressure of the key that is possible. Each different method thus indicated should be separately pursued for one day at least. By carefully practising this series of exercises one month in each year, be your general method of playing reasonably good, I can safely promise that you will acquire (to such a degree as is physically possible with you) the means of producing such dynamic nuances in your piano-playing as your artistic nature may conceive.

If you would fully appreciate the importance of all this, try to play a few passages of unusual difficulty quite softly and without here and there missing a sound; the result of such an attempt would probably show that to execute a passage distinctly and clearly

and with even force is one thing, while to play it with varying force is quite another. I doubt if any exercises, no matter what their special purpose may be, should be played without variation in quantity and quality of tone. The very name as well as nature of the instrument which we are trying to learn to use, and whose possibilities we hope to fathom, is "soft-loud." Every pianoforte performer of excellence has become what he is through persistent study of himself and of his instrument.

Physical force, speed, and endurance are qualities of great value, but they must be supplemented by every possible adjunct in the way of power of control. I am trying to excite your interest in a matter that means acquiring ability to control powers which we will presume you already possess to a reasonable degree. Give these simple exercises a fair trial and you will be rewarded for your pains. Invariably charge each set of eight strokes with as earnest a desire to increase or diminish in loudness the sounds produced as you would if those tones were the component parts of a beautiful musical phrase.

Although these exercises are written in E major, they should be practised also in C and B major, and in A flat, D flat, B flat major.

A very helpful companion to these exercises would be the practice of double thirds and sixths in the various major and minor keys, always playing either the lower or higher note of each third or sixth in each hand much louder than its mate. The first twenty exercises are for the right hand, the other twenty for the left.

### RIGHT HAND

#### No. 1

*crescendo poco a poco*  
2 3 4 5 5 4 3 2 2

*diminuendo poco a poco*



*No. 2 a simili*  
3 4 5 2 2 5  
etc.

*No. 3*  
4 5 2 3 3 2 5 4  
etc.

*No. 4*  
5 2 3 4 4 3 2 5  
etc.

*No. 5*  
1 3 4 5 5 4 3 1  
etc.

*No. 6*  
3 4 5 1 1 5 4 3  
etc.

*No. 7*  
4 5 1 3 3 1 5 4  
etc.

*No. 8*  
5 1 3 4 4 3 1 5  
etc.

*No. 9*  
1 2 4 5 5 4 2 1  
etc.

*No. 10*  
3 2 4 5 1 1 5 4 3  
etc.

*No. 11*  
3 4 5 1 2 2 1 5 4  
etc.

*No. 12*  
3 5 1 2 4 4 2 1 5  
etc.

*No. 13*  
4 1 2 3 5 5 3 2 1  
etc.

*No. 14*  
4 2 3 5 1 1 5 3 2  
etc.

*No. 15*  
4 3 5 1 2 2 1  
etc.

*No. 16*  
4 5 1 2 3 3 2 1  
etc.

*No. 17*  
5 1 2 3 4 4 3 2 1  
etc.

*No. 18*  
5 2 3 4 1 1 4 3 2  
etc.

*No. 19*  
5 3 4 1 2 2 1 4 3  
etc.

*No. 20*  
5 4 1 2 3 3 2 1 4  
etc.

*No. 21*  
5 2 3 4 1 1 4 3 2  
etc.

*No. 22*  
1 3 4 5 2 2 5 4 3  
etc.

*No. 23*  
1 4 5 2 2 3 2 5 4  
etc.

*No. 24*  
1 5 2 3 4 4 3 2 5  
etc.

*No. 25*  
2 1 3 4 5 5 4 3 1  
etc.

*No. 26*  
2 3 4 5 1 1 5 4 3  
etc.

*No. 27*  
2 4 5 1 3 3 1 5 4  
etc.

*No. 28*  
2 5 1 3 4 4 3 1 5  
etc.

*No. 29*  
3 1 2 5 4 4 5 2 1  
etc.

*No. 30*  
3 2 4 5 1 1 5 4 2  
etc.

*No. 31*  
3 4 5 1 2 2 1 5 4  
etc.

*No. 32*  
3 5 1 2 4 4 2 1 5  
etc.

*No. 33*  
4 1 2 3 5 5 3 2 1  
etc.

*No. 34*  
4 2 3 5 1 1 5 3 2  
etc.

*No. 35*  
4 3 5 1 2 2 1 5 3  
etc.

*No. 36*  
4 5 1 2 3 3 2 1 5  
etc.

*No. 37*  
5 1 4 4 3 2 1  
etc.

*No. 38*  
5 2 3 4 1 1 4 3 2  
etc.

*No. 39*  
5 3 4 1 2 2 1 4 3  
etc.

*No. 40*  
5 4 1 2 3 3 2 1 4  
etc.

*LEFT HAND*  
*No. 21*  
1 2 3 4 5 5 4 3 2  
*pp cres. poco a poco*





## VII. HOW TO STUDY SCALES

BY FANNY MORRIS SMITH

A Perfect Scale—Difficulties in Scale-playing—Management of the Thumb—Exercises—How to Hold the Lifted Fingers—Rules to be Kept in Mind.

SCALE-PRACTICE is the beginning and end of pianoforte technique. A beautiful scale is a very rare property even of great piano-playing. A scale is a chain—a chain of notes—and therefore only as strong as its weakest link. There are usually at least two weak links in each octave.

De Pachmann has a remarkably fine scale, and so has D'Albert. These artists know the value of a relaxed shoulder and elbow. Any unnecessary contraction makes itself heard in the tone-quality of the different fingers. The stroke of the ring finger then becomes unduly weak, that of the middle finger harsh and dry. In a perfect scale all the notes are precisely alike, and the tone is full, round, and yet tender. Do you use a metronome? You do not need it for practice, except to determine the tempo. Begin at 80, not two notes to a tick, but two ticks to one note. "One to get ready, and two to go." When you are able to play presto, you may play eight notes to each tick.

There are three special difficulties to be overcome in playing a good scale on the piano: First, there must be no contraction of the wrist and arm, and the stroke of the fingers must be perpendicular. This belongs to legato playing in general. Legato means keeping one key down till the next note struck fairly begins to sound. Second, the motion of the arm in front of the keyboard must be continuous. Third, the thumb must be properly prepared for its stroke, properly controlled during its contact with the key, and properly released from this contact.

The thumb must be prepared for its stroke beneath the body of the hand by placing it under the ring finger as soon as the index finger has fairly struck its note. The thumb should glide over the surface of the keys to its place, and remain under the ring finger till its turn to strike comes. Just before the stroke the wrist rises perhaps a quarter of an inch, to give a little more room. When the thumb has struck, it rests on its key without pressure or tension, very limp, and its joints are turned like hinges by the motion of the arm, which pulls the hand over the thumb and brings the index finger in place over the note it is to play. When the index finger has struck, the thumb glides horizontally to its place under the ring finger. You must not let the fingers on either side the thumb lose their legato. If your elbow is contracted, they will lose it.

In the opposite case, where the thumb strikes after the index finger and the hand swings over the thumb, a limp, hingelike condition of the thumb-joints, immediately after the stroke, makes the motion of the body of the hand over the thumb very easy. The arm

simply moves onward till the finger desired—the third or fourth finger—is over its key. The finger then strikes, and the thumb is drawn horizontally from under the hand to its place.

To obtain these motions it is necessary to crook the hand inward—i.e., make the ulnar bone the apex of the angle. This shortens the distance the thumb must travel to reach its place under the ring finger, and also the distance the fingers must travel when they pass over the thumb.



Exercise A will train the thumb to pass under the hand properly. Hold the G down with the fifth finger all the time.



Exercise B will train the hand to pass backward and forward over the thumb. Keep the thumb down on A, while the arm moves the hand back and forth in front of the keyboard so that the ring finger strikes below the thumb and the index finger above it.

Both exercises are written for the right hand. They should be reversed for the left.

When not actually pressing a key to obtain sound, each finger should be held up half an inch above the keyboard. The fingers should be raised from the keys without contracting the nail-joint. The arm should preserve a straight horizontal line from the knuckles to the lower point of the elbow.

The following rules should be kept in mind:

1. Correct position of the arm.
2. Muscles of the shoulder, elbow, and wrist must be relaxed.
3. Fingers not in use must be kept raised in the air.
4. No finger may quit its key till another has struck.
5. Lift the fingers perpendicularly.
6. Keep the wrist crooked.
7. Move the forearm horizontally before the keyboard.
8. Keep the thumb in its place prepared for its stroke.
9. Relax fingers and thumbs after striking.
10. Turn the nail-joint of the thumb toward the hand.

Now put away the metronome, and count "one and, two and, three and, four and." Prepare each finger as you say "and," and strike it when you speak a number. Accent the count of "one." This brings the motion into common time.





## VIII. RECIPROCAL FINGER ACTION

BY EDWARD MORRIS BOWMAN

Up Motions and Down Motions—Bad Results of Careless Up Motions—Normal Touch—Advantages of Quick Motion—Preliminary Exercises for Quick Motions.

COMPARATIVELY few teachers and students of piano-playing properly estimate the importance of quick, correctly timed, reciprocal motions of the fingers. To the average student the down motions represent necessary forethought, up motions non-essential afterthought; down motions produce tone, up motions signify nothing.

The truth is, up motions are the exact reciprocals of down motions; the one must equal and counterbalance the other. This reciprocity is of vital importance. Both motions, therefore, should be consciously foreseen and consciously directed until the habit of perfect reciprocal action has been formed and firmly established. Clearness, fluency, and general control of the fingers depend upon this reciprocal action much more than is commonly supposed. Take as an illustration the trill. How few players are able to trill rapidly and evenly! Pianists wonder why they execute this embellishment so badly, when their scales and passage-playing seem to pass muster. Why is it? Watch the rising finger, and you will observe that it starts and moves more sluggishly than its falling fellow. Its motion is not the perfect reciprocal of the striking finger. The training of the nerves and muscles controlling the up motion has been neglected, and, as a consequence, it is utterly impossible to trill rapidly and evenly. Any inequality in the control of the two motions will inevitably produce inequality in the trill. It should be observed that not even the down motions of the average student are as quick as they should be to insure the highest artistic results. Moreover, the tempo of the trill will be governed by the slower of the two motions.

For the same reason, how rarely do we hear a superior scale! The down and up motions are not perfectly reciprocal. The down motion may be quick enough, but it is probable that the up motions are neither quick enough nor accurately timed. Thus the fingers linger on the keys too long, or not long enough, and the result, in the first case, is a slovenly overlapping of the tones, or, in the second, a detaching thereof as though punched out with a die. The lingering pressure is a desirable touch when artistically controlled, but, according to my experience, it is dangerous to employ this touch prior to the mastery of the other as a more fundamental movement.

The touch which should be taught to the beginner at first is that which afterward is to become the normal habit of the hand, and from which every deviation—clinging, lingering, pressing, caressing, driving, detaching, etc.—is to be made. This consists of a vertical down and up motion as quick as possible of the

finger, which swings loosely from a very slightly elevated knuckle-joint, and attacks the key with the tip of the vertically poised nail-joint.

Pliant conditions, of course, must prevail in every muscle of finger, hand, arm, and body. There must be no supertension anywhere, either in the muscles directly employed or in those that show a tendency to act in sympathy. From this touch once established every modification may be studied and used with safety.

The advantage of a quick action of the finger is that it secures the best result in tone, power, and speed with the smallest outlay of effort. The reasons for this are apparent: (1) Good quality of tone is secured, because the extreme degree or climax of finger flexion is maintained during the shortest possible time, thereby reducing to the minimum the danger of a hard tone and the obstacle of a flexed hand; (2) power may be secured by quick, elastic movements or by those that are slow and ponderous: the former are best, because the momentum in a quick stroke reduces the degree of muscular force necessary to accomplish the desired result; (3) speed is secured, because pliant, elastic, unrestricted conditions prevail in the hand, and because the fingers, having been trained to quick individual movements, are properly prepared for quick movements in groups. In playing a whole note, for example, the finger that has been correctly trained goes down to the key and is retracted from it with precisely the same speed with which it plays one of a group of sixty-fourth notes. The only difference, then, in the playing of whole notes and sixty-fourth notes is the length of time that the finger remains on the key.

We may lay down this as an axiom: The quicker the stroke the greater the probability of pliancy in the touch; the greater the pliancy of the touch the more musical the tone. The student will do well to make use of the following preliminary exercises for quick motions.

I. Take your seat at a technic table or a stand of such a height that when you place your hand on it, in position ready to play, the upper side of the forearm from the elbow-joint to the metacarpal joints will decline very slightly. Position taken and finger-tips resting lightly on the table, (1) lift the index finger (the most easily controlled) as slowly as possible to its highest point, keeping it curved, (2) poise it a moment there, (3) let it fall as slowly as it was lifted. See that there is no stiffness or superflexion in any muscle from hip to finger-tip.

II. Set your metronome going at sixty, count four in a measure, and at "four" raise index finger as quickly as possible. Poise the finger perfectly still until you reach "four" of the next measure, at which instant it is to fall with the utmost celerity. Repeat several times.

The motion should be so quick that the outline of the finger cannot be seen during its passage. The conditions of rest and action here are analogous to the discharge of a ball from a cannon. The ball in the cannon is in a state of rest. The powder behind it is ignited, the explosion follows, and the ball starts at full speed on its course. There is at one instant passivity, at the next, activity, and all the time a certain kind of freedom. In this touch the flexion of muscle, like the explosion of the powder, should be for an instant only, and the missile be then allowed to fly to its mark untrammelled.

III. Count three in a measure and quickly lift the finger at "three"; poise it until the next "three" and **cause it** to descend as quickly. Repeat several times.

Then count two and move at "two." Lastly, move at each count.

IV. Now practise the same series, but alternating the fingers, 1, 2, then 2, 3, and so on, putting each pair through the series above described before proceeding to the next pair.

After a few days' practice on the table—exercise that may to great advantage be drawn out to one or two weeks, according to need—the student may go to the piano, or, far better, to the practice-clavier, and begin with the third exercise. We have in these exercises the beginning of the trill as well as of all other kinds of two-finger exercises, and are thus just across the threshold of a course of study that should end only with the pianist's career itself.



## IX. THE ART OF POLYPHONIC PLAYING

BY BERNARD BOEKELMAN

The Singing Tone—Two Fundamental Touches, Instrumental and Vocal—How to Prolong Vibration—How to Acquire the "Bach" Pressure—Hearing the Parts Separately—Pressure and Expression—Modulatory Changes—Pedal-playing.

OF all varieties of piano technique none is more difficult to acquire than the art of rendering several distinct voice parts simultaneously, known as polyphony. Its most vital factor is a musical and soulful tone, and to acquire this demands in the player more than ordinary mechanical skill. To the superficial critic the piano possesses but little singing power; to the modern piano-player and virtuoso it is a copy of the orchestra. With Thalberg the last "singer" of the piano left the musical stage. He himself tells us that for five consecutive years he studied singing with one of the foremost Italian vocal teachers. Certainly his "L'Art du chant" is a monumental bequest. But, although this work contains many points valuable to the student, it lacks pedagogic experience, and is not based on science. The hints given are but notes of the writer's own practice. What may be the qualities of the instrument, and what should the student do to evoke them, are questions which remain unanswered to both teacher and scholar.

All varieties of touch may be reduced to two fundamentals, namely, the instrumental and the vocal touch, the acquisition of both of which is essential to true artistic playing. The latter is by far the most difficult to acquire. A power of artistic hearing, a knowledge of the laws of the contraction and extension of the muscles, a knowledge of the hammer-construction, and the ability to keep up a continuous free vibration of the

strings by means of a soft pressure on the keys (not striking or toying with them), and, finally, an artistic use of the pedals, are the principal requirements. It may not be generally known why the sound produced by means of a stroke by the finger has a different effect upon the ear from the vocal sound evoked by means of pressure—i.e., the touch of the key-surface by the finger before the tone is produced. If, for example, one or more tones be produced by means of pressure, and instantly afterward kept up by a constant elastic tension of the respective muscles of the fingers, wrist, and forearm, the vibration of the strings is renewed by the alternate contraction and extension of the muscles themselves. The air which surrounds the strings is set anew into vibration by the pulsation of the muscles, apparent in the delicate movement of the hammer. This renders the quality full and sympathetic, not only on account of the simultaneous sounding of the overtones, but also because the constant vibration of the muscles of the fingers, wrist, and forearm is imparted to the hammer. If the hammer is too stiff in the axis, it will remain stationary without altering the clang-tint, and the strings will give no response to the muscular pulsations. If the hammer is elastic in the axis, it will respond to the will of the player, and the impulse from these renewed vibrations will give the desired singing tone. The value of pressure extends to chord-playing also. All concert players know that full chords *grasped out* of the keyboard sound far more full and noble in a hall than when struck with full power *upon* the keys. Was there ever a greater giant than Rubinstein in this respect?

This vocal touch is inseparable from fine polyphonic



playing. Its study should begin earlier than is usual. The mere playing of Bach's preludes and inventions in a Czerny style will never result in this true and artistic mode of playing. Our aural nerves should be taught to perceive each tone during its full metrical length. Single notes of a long duration played in the following manner will lead gradually to a perfect singing tone. The requirements are: (1) An elastic tension of the cords and muscles of the fingers, hand, and forearm; (2) the use of the finger-ball (not finger-tip); (3) a well-developed wrist, held rather high; (4) an energetic pressure by the forearm. (This last must be gained by keeping the mind on the vibration of the muscles, and should be first acquired away from the keyboard.) Without this mechanical action nothing is obtained by further developing this technique.

After becoming conscious of the inner invisible strain of the muscles (like the pulling of a rubber band) by focusing the will-power on the muscles of the playing fingers, it is advisable to return to the keyboard. The student will then find the further development of his singing tone in his own will-power. The second and perhaps the most important part of the production of the singing tone is the habit of listening attentively to the duration of the sound, and of preventing its vanishing away. At first, give no limit to time; try to hold on to the sound through the medium of your auditory nerves. It is a wearing but well-paying process. Next to it comes the power of hearing in combination with rhythm. The ability to regulate this tonal excitation metrically is the last preparatory step to the beginning of the proper polyphonic playing.

All these studies should be made on black as well as on white keys, on account of their difference in size.

In polyphonic playing all the voices are independent, but all take part equally and form a harmony of melodies. Our manner of writing for keyed instruments is simply a contraction from the score, and our best writers always make the voices clearly, rhythmically complete. The different parts in a well-written composition are defined by the direction of the note-stems, as illustrated in Example II.

Ex. I. Each part has its own staff.

J. S. BACH

Ex. II. Reduced to one system.

These examples may assist the student to read polyphonic music. Play the parts separately until the eye becomes familiar with them. To acquire this mode of playing, begin with the simplest form:

#### I. Two-voiced:

Listen to both voices in unison, cut the hearing in two, and be conscious of keeping each entire tone in vibration until the next begins to sound (the easiest and safest road to a perfect legato).

#### II. The same, divided equally:

Here arises a difficulty which requires all the student's will-power—i.e., to hear the parts separately and jointly. With the entrance of the lower voice we are inclined to drop the upper voice not alone out of sight but even out of hearing. This obstacle must be overcome by patience on the part of the player. It must be removed by accurate hearing and by leaving the faculty of sight entirely out of use. When beginning, learn first to hear the lower voice and secondly the upper.

Should this still prove too difficult, each of the voices may be given separately to one hand, then, if properly rendered, both simultaneously to the same hand. A transposition to D flat and D is urgently recommended, and should, of course, be practised by each hand separately. Rieman's little work, "Technical Preparatory Studies for Polyphonic Playing," may now be successfully studied, beginning with the simplest forms of two voices played by one hand (page 33, right hand, and page 35, left hand). It cannot be too often repeated, that the greatest pains must be taken (1) not to let the eye dominate over the ear, and (2) to keep the strings vibrating their entire prescribed duration.

The student may ask if all this will ultimately pay. I answer: "If your intention is to express your feelings musically, learn to press these feelings out of the keys; study the principles of pressure, and awaken the electric current between yourself and your listener. Will not this pay?"

Another not less important factor in polyphonic playing is the reading of the parts both vocally and harmonically at the same time. Of course, this is hardly possible without knowledge of elementary harmony and knowledge of proper part-writing. Nevertheless,

much can be accomplished if the modulatory changes in the root-forms of the harmony are looked up. The student who is able to recognize the scales and chords can easily locate himself. Take, for instance, a piece written in the key of C: if the first accidental met with is F sharp, the modulation leads to G major, but if D sharp is also given, then to E minor. All that needs to be known is that sharps always enter on the seventh tone of the new scale, consequently the next note is the tonic tone; when modulating with flats, the fourth note of the new scale has the new flat. In minor, the third is minor. This is too practical not to be understood by pupils of ordinary thinking capacity. Constant practice in it will clothe the song parts upon their harmonic skeleton.

The artistic rendering of a polyphonic composition will always be more or less characteristic. The endless varieties of possible vocal and instrumental effects will give both student and accomplished artist plenty of room for individuality and originality. The road to originality is the power gained by familiarity with the rules of esthetics, anatomy, and natural feeling. Tone-coloring by means of the pedal is the final element of beauty in polyphonic playing. Hans Schmitt's little book on this subject contains all needful information. Living examples of beautiful pedaling, like Paderewski's, may be imitated, but pedal effects, like varnish, should only be applied after the picture is finished.

The pressure-touch, formerly and principally used by the master on the clavichord, is the only link left between this instrument and the modern pianoforte; and it seems quite credible, in view of the beautiful expression which was given to the clavichord music, that the listener was often moved by it to tears.



## X. THE TEACHING OF RAFAEL JOSEFFY

FROM THE NOTEBOOK OF MRS. HENRY T. FINCK

Much Study Required—Legato and Staccato Practice—Two-finger Exercises—Slow and Fast Practice—Development of the Wrist—Trills—Joseffy's Patience and Care—What His Pupils Study.

TO hear Mr. Joseffy enumerate the necessary qualities of a pianist, and the amount of study it takes to accomplish anything, makes one feel that life is short indeed and art is long. And yet he is a teacher who fills his pupils with enthusiasm and a desire to work, in spite of his great demands on their strength and endurance. He hurries them through an immense amount of music in a year, as he thinks this is the

broadest and quickest way to learn. He says: "Everything you study helps everything else, especially when you study great things. However, it isn't good to study one thing too long, for when you are no longer able to advance you necessarily lose." His pupils are required to memorize everything they play. For training the memory he especially favors Bach. In learning a new piece we begin to memorize it at once, committing a few measures every day, for, as he says, "one never knows a thing until it is memorized"; and he calls playing from notes "reading."

He studies his own hand very carefully, and con-



tinually discovers new ways of overcoming technical difficulties, which he shows his class after he has made sure of their efficacy. While such exercises look very easy, when we try to imitate them, it takes very careful analysis to understand them. For instance, perfect legato is made comparatively easy by practising both legato and staccato (wrist, not finger) successively, and then, as it were, combining them. When Tausig first used this pure legato all his critics accused him of playing staccato, for they were accustomed to the Moscheles school of legato portamento. The legato-staccato practice is particularly valuable for the weak fingers of the hand, which so often cling to a note after they should have left it. It also prepares the hand for rapid staccato. The first note in every group of four in Schumann's second novelette is marked staccato, to keep the player from clinging with the thumb. This is only one of many instances in Schumann.

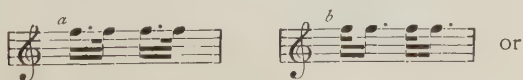
Mr. Joseffy says everything should be practised legato and staccato; very slowly and fortissimo, with the fingers raised as high as possible; occasionally very fast—what he calls a "big tempo"—which acts as a forcing process; in all keys; right-hand passages, when difficult, with the left hand, and vice versa; with different accents, rhythms, and touches; and with the fingers between the black keys. This last is very difficult. It is used to obtain precision, but it must not be done too much, as it is liable to weaken the stroke.

"Two-finger exercises," practised in these different ways, are, in Mr. Joseffy's estimation, the foundation of piano technique, the most important of all exercises, unless he should except the first number in H. Schmitt's *Daily Studies*, Op. 4—holding a chord in all the different positions and in all keys, then raising and striking with the fingers one after another. Two-finger exercises, scales, arpeggios, scales in thirds, and such passage-work, must always be practised to a certain extent in contrary motion, as thus the fingers may be more easily watched and corrected. He tells his pupils that, in practising an hour on scales in contrary motion, it is more beneficial to practise thirty minutes always starting with the thumbs, and the other thirty beginning with the fifth fingers, than to devote the whole hour to playing the complete scale each time.

Another important point is, always to practise something more difficult than the special bit of technique one is working for: for instance, if one is studying octaves, ninths should be practised; with chords always bigger ones than those demanded, and in all keys. Mr. Joseffy considers the transposition of exercises a necessity. The wrist must be loose under all circumstances.

He continually impresses the necessity of slow practice on his pupils. To one of them he said: "Play six days slowly, the seventh fast. This is recreation." It is doubtless an excellent motto for all students, but it is not the only way; he also says, "You must not only practise fast things slowly but slow things fast," as this gives great mastery and repose.

Mr. Joseffy's use of different rhythms prepares the hand for both slow and rapid work, as both are used in the same exercise.



Clementi's "Gradus" may all be studied rhythmically in this way; but if this method is used before the notes are well learned, it will make the hand unsteady.

Mr. Joseffy believes in the use of light dumb-bells to prepare and strengthen the wrist for octaves. Octaves should be practised with the first and fifth, the first and fourth, the first and third fingers, and, by hands that can stand it, the second and fifth fingers. Much can be done toward the latter fingering by stretching exercises at the piano. Chords (usually much neglected, although they are more difficult than octaves) should be practised in the same way, with a very loose wrist.

In long jumps the hand and arm should be turned in an arc from the elbow. It is far better to make a bold, daring jump in this way and miss, than to be too careful and strike the right note. Even Rubinstein was not sure in a jump. Mr. Joseffy says it is a special gift, as much as a natural wrist motion or an even trill.

In practising trills, it is best to hold down one or more notes to steady and give balance to the hand. Long trills should be studied in this way, but if they alone are studied the hand will be quite unprepared for short ones, so part of the practice-time should be given to short trills of three notes, playing with varying accents and rhythms. To make the work more difficult, it



is better to practise trills in semitones, first and third fingers with the thumb on the black key, second and third with the third on the black key, third and fourth like second and third, and fourth and fifth in both ways. Trills with the thumb and second, and the third and fourth, are the hardest and need the most work.

It is interesting to watch Mr. Joseffy's patience and extreme care in teaching. He never overlooks the slightest mistake in fingering, touch, or technique, no matter how trivial it may seem. He can hear wrong fingering in a rapid passage, and one day he gave us a proof of it. One of his pupils was playing, and as he had his back to her and was walking away from the piano he certainly could not see, but he corrected her, and told her to use the third, not the fourth, finger in a certain rapid run.

His pupils study a judicious mixture of Clementi's "Gradus" (Tausig arrangement), Czerny for technique, Liszt for brilliancy and effect, Chopin for delicacy, precision, elegance of style and romantic feeling, Bach for thoroughness and depth (*musikalische Solidität*), and Schumann for accuracy in rhythm and accent. In a general way this gives an idea of Mr. Joseffy's method, but it should not give the impression that his teaching is limited to these few composers. He freely uses all good studies and pieces. Many are the beautiful things one hears in his class, by great composers like Jensen and Henselt, which are rarely played in our concert-halls.



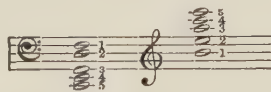
## XI. HOW TO STIMULATE THOUGHT AND IMAGINATION

BY RICHARD HOFFMAN

Overdone Technical Study—Capacity of Hands—Art of Interpretation—Time and Rhythm—Comparative Scales—Modulations—Pupils Should Hear Much Singing, Opera, etc.

SO much of the individuality of the teacher must enter into his musical instruction to others that it is difficult for him to see himself as others see him and to describe with any accuracy the way in which he achieves his results. While I do not undervalue the necessity of technical studies, it has always seemed to me that undue attention is being given to them, often to the exclusion of the higher education in music. Of course, the fingers must be trained by a course of technique full of unaccustomed difficulties, which finally leaves us free to think of higher things. But evenness of tone and of touch are not everything—in fact, nothing *per se*—for we can combine both in the mechanical pianos and organs so much in vogue at the present time. When an artistic player is heard, it is the variety of tone, the infinite shading, expression, and feeling which charm and uplift us. And these are not all the result of technical study. He must have gone deeper than this; and although it is wisely said that poets and artists are born, not made, I think it possible to awaken the faculties of appreciation, which, added to perseverance and zeal, produce a disciple not unworthy of the master.

A technical stumbling-block to advanced pupils arises from the fact that most of the great modern composers for the pianoforte had very large hands. Henselt, Chopin, and Rubinstein have all written études which are simply impossible for small hands, and I give below the position in which Henselt is said to have placed his fingers upon the keyboard, keeping them there while he read a book held open upon the music-desk.



Hands capable of maintaining this position could play his Etude No. 5, Op. 2, Book I, or Chopin's Etude No. 8, Op. 25, Book II, with comparative ease. Different methods must of necessity be adopted to increase the extension of the fingers. Some pupils have hands so pliable that they can bend the fingers back until they touch the arm; others, again, cannot bend them at all. The average extension of a woman's hand is a ninth, a tenth being rarely reached on the white keys.

It is a familiar experience to find the appetite of the pupil for some coveted piece bringing him safely through difficulties apparently insurmountable. For this reason I put the art of interpretation before overmuch technical study. The passion for playing will

stimulate the technique of the pupil, and create resources by its own desire. Reflection and comparison furnish food for imagination. I try to induce my pupils to make an analysis of whatever they may be studying, and also to stimulate research, by asking questions like the following: "Why is it that the great composers, in depicting a storm, have invariably chosen the minor key?—Rossini in the 'Overture to William Tell,' Beethoven in the 'Pastoral' symphony, Spohr in his 'Power of Sound,' Wagner in his 'Walküre' prelude." Also, "Why should the chord of the diminished seventh be always used when the devil appears upon the scene?—Weber in 'Der Freischütz' (Caspar), Gounod in his 'Faust,' and Wagner in his 'Overture to Faust,'" to mention a few instances. Again, I ask them, "Have you noticed that Hungarian airs commence on the down beat, or first of the bar, Wagner's later melodies and subjects doing the same?"

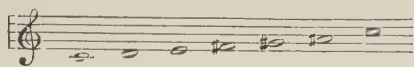
In pursuance of this system, if a pupil were studying Beethoven's sonata in A flat, I should desire to find out his conception of the movement following the funeral march written on the death of a hero. I should ask, "What moved him to introduce this light and almost frivolous theme so close upon the footsteps of the mourners?" In many instances the pupil might be young and happy enough not to have thought out such a problem, but the more experienced mind, and one to whom music has many things to say, will see that Beethoven only depicts the giddy world which goes on amusing itself in an unceasing whirl of gaiety in spite of death and even irreparable loss. In the concluding movement of the Chopin sonata containing the funeral march there is much to be thought out and studied; but only the most advanced pupils would be capable of giving it any meaning, and only *one* player that I have heard has succeeded in giving an absolutely perfect rendering of what must be the whistling wind sweeping the hurrying clouds before the face of the moon, and lashing the trees in relentless fury, then moaning itself away like a restless spirit.

Questions would naturally arise suggested by the work in hand, and some of those connected with time and rhythm might not be out of place here—such as: "Where does the accent fall in the waltz—that is, on which part of the measure? Where, in the mazurka? polka?" Again, "Why are so many compositions written in  $\frac{3}{4}$  time and called waltzes found to be impossible as dance music?" If the pupil can tell me that the *spirit* of the waltz with the sentiments and feelings which it inspires in the dancers is as much a part of the composition as the dancing motif, it is safe to believe that the Chopin waltzes and mazurkas will receive an intelligent interpretation.

A favorite theoretical question of mine is, "Don't you think the ear could be made to accept, and even



like, a scale all the intervals of which are whole steps—thus:



instead of the diatonic scale, where the interval from the third to the fourth and the seventh to the eighth is a half step?" The invariable answer is, "No." "Now play it fast, fingering it as marked."



This pleases better. "Yes, I rather like it." This leads to an explanation of the construction of the Scotch and even the Chinese scales, perhaps branching into a description of the Gregorian tones. One can pursue the subject as far back as the old modes of the ancient Greeks with their quarter tones or steps, although we are daily getting farther and farther away from these delicate distinctions. Good violinists have told me that they no longer make any difference in stopping the G sharp and A flat, C sharp and D flat, and the other enharmonic intervals, and one cannot but feel that these finer subdivisions will soon become lost to art. Everything that can interest or stimulate the curiosity of a pupil or tend toward enlarging the scope of his musical ideas is valuable, and while the fingers are resting, the head may work with those finer tools, which together produce an intelligent and finished result.

Another interesting but more intricate study would be following the different modulations of a composition, for instance: Chopin's nocturne in G major, Op. 37, No. 2, or the first movement of Beethoven's sonata, Op. 53.

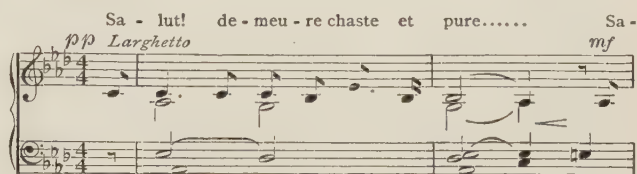
I advise my pupils to hear as much good singing and as many operas as possible. The ear cannot be better trained than by this means. To hear such an artist as Jean de Reszke phrase and enunciate in the "Salut!" cavatina of the garden scene in Gounod's "Faust," or to be able to recall one's impressions on hearing, and I may add seeing, Nilsson and Campanini in the duo of the fourth act of the "Huguenots," with all its conflicting emotions of love, honor, and despair, is an

education in itself. I know that it has influenced my own powers of interpretation, and I look back upon the seventy or more operas that I have heard, with frequent repetitions, in my lifetime, as being one of the sources from which I have drawn my musical education.

I include in this advice all good orchestral concerts where standard works are played, leading my pupils to mark that in all the classical compositions every note is audible and is given to the right instrument—fewer instruments producing by this means as grand an effect as double the number in a more modern work, where a host of players are uselessly spending their strength upon passages which are entirely overpowered by the heavier brass of the present-day orchestra. All this

## CAVATINA

## "Faust"

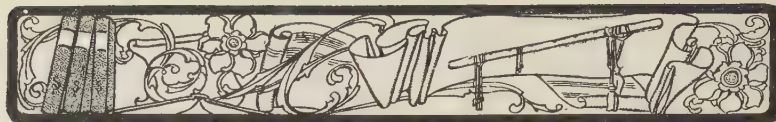


head-knowledge will be sure to come out at the finger-ends. Those great pianists who can charm their hearers by their interpretations can be quickly counted, while those who excel in digital dexterity alone are as innumerable as the stars of the firmament.

## GRAND DUO

## "Les Huguenots"





## XII. THE PROPER EMPLOYMENT OF THE EAR IN PIANO-PLAYING

BY CONSTANTIN VON STERNBERG

Dynamic Element in Melody—The Pianist's One Dimension—  
Supreme Importance of the Ear—Illustration from Chopin—Practical Suggestions—Promised Results.

IT has often occurred to me that students of stringed and wind instruments have a great advantage over piano students in the fact that they have no guide for either their intonation or their technique, except their own ear. In giving quality to a tone, in fact while producing a tone, they have to inquire of their ear as to the exactness of the pitch; while the pianist, when noticing an impure tone (something of which some students grow shockingly unmindful), simply sends for the tuner. This lesser dependence of the pianist upon his ear has proved to be very conducive to a neglect of that control which the ear alone can exercise, and thus it comes about that many piano-players do not hear anything more in a melody than the rise and fall of intervals, and the rhythm. The dynamic element is lost sight of; yet it is this very element which most directly appeals to the emotional faculties of the listener, to whom intervals and rhythm are only intellectual concepts. I repeat it, the dynamic element in music is the one which alone addresses our inner life, our emotional faculties; if beautiful harmonies, melodic intervals, interesting rhythms are to affect more than our mere intelligence, if they are to penetrate into the innermost sanctuary of our feelings, they must be introduced by the dynamic element. A melody played or sung in one monotonous degree of force has no effect upon us beyond awakening a transient interest in its intervals, which is a purely intellectual occupation—in fact, only a matter of observation, if not of mere curiosity. Hence, if it is true that the human voice is the most appealing musical instrument, it must be for the reason that the human voice, in its natural condition, is compelled to make dynamic changes corresponding to the rise and descent of intervals.

Having thus indicated, as far as the limited scope of this article permits, the importance of the dynamic element to musicians in general, I turn to the pianist in particular. To other musicians there exist three dimensions of dynamics, namely, the crescendo:  $\text{<=>$ ; the steady tone in any degree:  $\text{==}$ ; and the decrescendo:  $\text{>=>$ . The pianist has, strictly speaking, but one dimension at his command: the decrescendo, because that is the only form of tone he can in reality produce. All the other forms he must substitute by artistic deception; he must be an illusionist, as far as the first two of the aforesaid dimensions are concerned. Fortunately, the modern piano offers an almost unlim-

ited number of means to produce this deception, and most piano-players realize this; but of the one form of tone which is legitimately its own many players are totally unmindful, because they have to remember so much about tendons and flexors, wrist action, hand position, technique, and what not, that they fail to employ that organ which is of supreme importance in music, the ear!

A rapid succession of tones on the piano, graphically demonstrated, would look like this:



(As I deal with melody, legato is presupposed.)


The sustaining power of the piano is so well developed nowadays, that such a rapid succession, to the human ear, seems to possess a uniform degree of strength. But when the notes of a melody vary in length the matter is very different, for then the pianist has to consider (or rather to feel) the importance of every note as to the musical sense of his melody, and if a long climacteric tone has been reached, the anti-climacteric one should not follow without due consideration as to *how much the preceding tone has already lost of its primary force*.

This must not be grotesquely construed to mean that every piece should constitute one long and continuous diminuendo. By no means. The accent due to the principal pulse-beats ever furnishes new material for the replenishment of force. Nevertheless, I maintain that the diminuendo is the only form of tone the pianist has actually at his command; that it is the handiest word in his vocabulary, and that therefore he ought to pay the greatest attention to it. Let me illustrate through Chopin's D flat nocturne, Op. 27, No. 2:

First, a measure of introduction in the left hand. The melody enters on an accented beat, the next tone falls on the second accent, and is shortly followed by two others, reaching another accented beat of some length, during which a crescendo can be produced in the left hand by accumulation through the pedal, justifying the right hand in participating in this crescendo while rising to B flat in the fourth measure. But here—ay, here's the rub! I know of nothing more heartless than to strike the following A flat in the same degree of strength as the previous tone. It shocks my whole nature when a pianist forgets, in playing this and the following sixteenth notes, how much of its original force the preceding B flat has lost when they



become due. A still stronger example is furnished by the following two measures. The A (natural) lasts through the whole measure, like the first part of a trochee, say, "long-----ing," "yearn-----ing," or similars; now, this note corresponding to this design

sounds:  , and the following

B flat ought to be proportioned to the preceding tone, as indicated by the X mark, or enter as piano as the preceding tone has become in consequence of its duration, else the effect is like



This whole matter is very subtle and elusive, and admits not of dogmatizing, but only of suggesting; nevertheless, something like a frequently applicable rule can be formulated from the above design by those who are not altogether impervious to the musical sense of a melody. I would suggest that whenever a long tone is followed by a shorter one, the significance of the first (as to accent, and the place it holds in the phrase or period) should be inquired into, and, if it is found analogous to the penultimate or antepenultimate accent in speech, its decline of power during its continuance should govern the strength of the next tone, especially when that next tone occurs on a weak part of the measure, like the A flat (marked  $\oplus$ ) in this connection,



or in the next measures,



of the piece I quoted.

It will "humanize" the melody; it will give it life, truthfulness, and—the quality inherent to the latter—beauty! I have mentioned here only one matter in piano-playing for the regulation of which the coöperation of the player's ear is paramount; but of such matters there are a great many, hence I wish to bespeak a more habitual employment of the player's ear on general principles. To hear is not to listen—mind! and if this one point now presented should induce some heretofore negligent student to listen more attentively in future to his own playing, I will promise him three very desirable results: (1) A great many other points, which have hitherto never occurred to him, will present themselves to his consideration; (2) he will instinctively reach an easy conclusion in these considerations and acquire a correct and natural manner of rendering a melody; and (3) all those who have previously listened to his playing out of mere politeness will henceforth enjoy his playing—and that is a rare, a very rare, achievement among students, not to speak of amateurs.



### XIII. A CHAT WITH THEODOR LESCHETIZKY

Study of the Classics—Singing Tone of the Piano—Methods with Pupils—Students of Various Nations Compared—Use of Memory.

THAT part of Austria known as the Salzkammergut has long been associated with the history of music, for it was in Salzburg, its capital, that Mozart was born. Possibly it is because of the far-reaching influence of this event that the pretty little village of Ischl, a few hours distant, during the summer months boasts of a larger representation of musical celebrities than does any other pleasure town in Europe. It was in his holiday abode at Ischl that this chat was had with Theodor Leschetizky, the teacher of Essipoff and Paderewski. The writer found a small man, full of life and animation; the most delightful of *causeurs*, in French well-nigh faultless, and with the mild and courtly speech and manner of the traditional Polish gentleman. Imagine yourselves welcomed to his exquisite "Villa Piccola," with its lovely views of mountain and valley on all

sides, and some conception of the scene and actors will be attained.

The chat began—a desultory chat. Professor Leschetizky first referred to the study of the classics: "People nowadays think they should commence with Mozart and Haydn; it is with their music, rather, that the pupil should finish. Modern music makes much greater demands upon the performer's technique. When one listens to Beethoven, one forgets the music. When a student has become able to play three Beethoven sonatas, each differing from the other, well, he can play all the others well."

He laid infinite stress upon the singing quality of the tone. "When I was a youth, I was an intimate friend of Lablache's. I gave up lessons and bought my seats at his performances. Lablache used to wonder at my frequent presence at the opera. 'As I listen to you,' I told him one day, 'I create for myself the rules of song at the piano.'"

He attached the greatest importance to a clear understanding of his pupils' characters. "I talk with them during their lessons, and twenty minutes' speech will often be worth an hour's tuition. I make them draw comparisons, and this work is often more fruitful than playing. When I hear that such and such a pianist pleases, one more than he did a month ago, I know that the pupil's powers of reflection are asserting themselves. Of extraordinary value, too, are our weekly reunions. On Wednesday, my pupils—last year they numbered upward of one hundred—meet, and a certain proportion play. Then I am able to study a pupil in presence of an intelligent and experienced audience. The women are usually best prepared, for they have natural finesse and keep closely to the teacher's instructions. The teacher must have a distinct point of view, and the pupil must not lose sight of it. Later he will be accorded more liberty. When the desired end is attained in these assemblies, I discern the pupil's special characteristics. In the course of a private lesson this would be difficult. On Wednesdays I am part of the public, and the pupil performs as though he faced a thousand listeners. His specialty once revealed, my lessons become wholly different.

"Schumann observed: 'There are no good teachers unless there are good pupils; the latter must do at least as much as the former.' Russia furnishes the larger number of promising students, and Austria comes next. Northern Germany is strongest in regard to mechanism and rather tiresome clavierism; Norway is well represented, and the King of Sweden has done much to help the cause of music and its exponents. I like the Americans; they are in a hurry, but they are seekers—*des chercheurs*. They are hard workers—too much so, perhaps. I hate being told, 'I worked eight hours to-day,' when half that time would suffice. Nor do I care to have much ground covered. I prefer two pages played with finish to the longest piece. Ambitious

pupils often ask, 'When shall I play in concert, with an orchestra?' The performance of a sonata is much more difficult; an orchestra steadies you, gives you an opportunity to rest, and to start afresh with a new impetus. I am, let me add, very autocratic as a teacher; democracy in tuition is quite out of place, and I admit of no discussion.

"Mechanism is more widely diffused at present than it was in the past. It is a good deal like acrobatic feats: first some one turned a double somersault, then a triple, and finally a quadruple one. Nowadays, too, pupils have more frequent opportunities of hearing great performers. On the other hand, professional critical opinion is less accurate than it was, because exposed to more numerous and varying influences. The use of the memory in music has grown immensely; had it not, Wagner would be impracticable. In my time, Beethoven's last sonatas were never played without notes; even Liszt, after 1857, shrank from the effort. Fugues were the great things, and they were seldom memorized. The infant prodigies—do not despise them, a great man must have commenced somewhere—first resorted to memorizing. Liszt played his fugues from memory—Bach's prettiest and most effective, of course—and Sophie Bohrer had twenty-four of them by heart. A good system of committing helps; the music should be studied phrase by phrase, and each part thoroughly digested before further progress is attempted. The singer derives great assistance from the words, the instrumentalist none. The effect of Wagner's music upon the use of the memory has been marked, and the continual increase in the number of skilled conductors has vastly broadened that composer's influence, ability to memorize his music growing proportionately. The process is in some respects a mechanical one, but it has been useful to music generally. In my time, a musician sang the note; now he speaks it."



#### XIV. SCHUMANN'S "VOGEL ALS PROPHET"

BY WILLIAM H. SHERWOOD

Schumann's Inspiration—How to Analyze a Composition—Application to the Present Piece—Rules for its Correct Interpretation and Performance.

THE finest qualities of genius, the combination of which would distinguish painter, poet, and musician, are united in the rare beauties of many of Schumann's smaller and less ambitious works. So many pretty legends are found in German literature, such attractive tales of the past are told in connection with the places visited by tourists in Germany, that one can believe this most sensitive and imaginative tone-poet

had in mind some story of pathetic or sentimental interest, or some omen implied by the singing and flitting of a bird to suggest such a composition and title. I shall leave the reader to follow the suggestions of his own imagination or sentiment. The student, however, needs more practical aid in order to master the difficulties of execution, expression, and artistic delivery presented by this piece.

As in Rubinstein's "Etude on False Notes," almost every *accented* note of melody in our principal subject is *dissonant* to the harmony belonging thereto. The



next succeeding note (in each case) is the harmonic "resolution," or tone showing to what chord the voice containing the preceding dissonant tone belongs. The student should examine and *listen to* this harmonic blending of tones, and be able to explain each chord and its accessory notes as used by the composer, to trace the relation of one chord to another in the sequences and phrases, and that of the whole group to the keynote. Notice the modulations from the principal to related keys. Notice the proportion of measures and phrases in the original key (G minor) and in related keys, and their arrangement and order. Notice the transition from G minor to G major at the "Trio," or second part of the composition; the relative length of the different parts; the number of phrases therein; the transition from the "Trio" to the repetition of first subject in the original key. Notice the contrast between the quick, flitting arpeggios and sympathetic, weird accents in the first subject, and the smooth legato phrases and more happy, serene expression of the second. The phrases throughout the piece begin on the fourth beat of the measure (in  $\frac{4}{4}$  time), and end variously on the second or third beat of a succeeding measure.

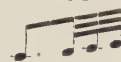
A musical phrase is equivalent to a sentence in speech, conveying a complete idea to the mind of the listener. This being the case, I consider the first two groups (two complete measures) equivalent to a phrase, although divided by nearly half a measure of rests and by several slurs. Looking at it another way, one might call the entire first four measures (i.e., *parts* of measures at the beginning and end and three full measures between) one phrase, containing antecedent and consequent divisions. Combine the natural measure-accent in  $\frac{4}{4}$  time with the general habit of accenting each dotted eighth note. A correct taste in outlining a plan which settles the relative importance of such features is as important in connection with the foregoing analysis of the music as is an accurate map to a surveyor or a correctly proportioned drawing to an architect.

Form is the first element that is apparent in plastic art; perhaps the last to be comprehended in music. By taking mental account of the harmonic, melodic, and rhythmic structure of a composition, including such elements as are here suggested, we may spend our practice time to far better advantage than would otherwise be possible. There is scarcely a measure in which combined good judgment and natural taste would not dictate decided rules for crescendo and diminuendo effects. I have endeavored to mark such as my particular experience suggests. The rule of crescendo when ascending the scale and diminuendo when descending generally proves good.

Every complete sentence has its noun, verb, and their modifiers. The relative importance in meaning of such words is expressed by a good speaker by great variety of intonation. The relative values of notes in a phrase are equally varied. The average phrase should commence with a subordinate accent, gradually increase (crescendo) toward some high note or some principal measure-accent near or beyond the middle of the phrase and decrease toward the end. There may be two climaxes of unequal importance in one phrase, and there is nearly always a series of phrases

leading toward a climax, and forming a separate "period" for each division of a piece.

Turning to our subject, "Vogel als Prophet," we find in the ninth, tenth, eleventh, and twelfth measures a continuation of melodic phrases in regular sixteenth notes alternating with the typical motif figure



At the ninth measure the left hand uses the first subject, as given out by the right hand at the beginning of the piece, as a counterpoint *against* the new motive of sixteenth notes. The manner in which the dialogue of voices begun at this point is carried out in subsequent measures should be clearly unraveled and each motif traced to its own ending. For example, in the fifteenth measure, each *beginning* on a dotted eighth note is marked forte, and sustained (legato). The *continuation* of each motif is marked piano and ends staccato.

It is a good general rule for pianists to raise the fingers one to two inches from the keys preparatory to playing ordinary running passages. But such are the delicacy and rapidity necessary in playing these (unaccented) triplets of thirty-second notes that expressive playing can be better accomplished if the fingers be kept quite close to the keyboard (generally curved) for the thirty-second notes, and held high only for the accented eighths. It is difficult to play some of these figures smoothly according to the fingering used in the ordinary editions. The writer believes that the following plan of practice will obviate much of the difficulty of controlling the damper pedal and at the same time develop accurate taste. The fingering marked throughout is satisfactory *only* when the



pedal is used as indicated. Artistic pedal playing requires better teaching, better self-control, and better taste than is at all usual among pianists. Music publishers would do well to adopt a new and more accurate system of pedal marks. The following sign (—) here denotes the exact time for beginning and ending the pedal tread. Many players are so in the habit of putting the pedal down with the accented beat that it is very difficult for them to acquire the control and discrimination here required. Others are too violent, putting the foot down heavily and lifting it too high. With ordinary pianos a half-depth is enough for the use of the pedal, and a silent lift, not high enough to lose contact of the foot with the pedal, is generally sufficient to dampen accurately, and can be done delicately enough to avoid all unnecessary noise. Most pupils practise too fast, and many do not appear to *listen* to their own playing. For such this article is not intended.


*Exercise for slow practice.* Damper pedal alone. Count four. Release pedal at *one*, put it down at *two*, keep it down until exactly *one* of next measure. Next count three. Then count two. Care must be taken to keep the pedal down the complete time of the second, third, and fourth beats, and to let it up the *full* time of



the first beat; also to see that its use causes no noise. The next exercises are to be practised very slowly and with equal accuracy and care of pedal and hand.

The result in each case above illustrated (except No. 1) should be an exact legato, without either disconnecting or overlapping the tones.

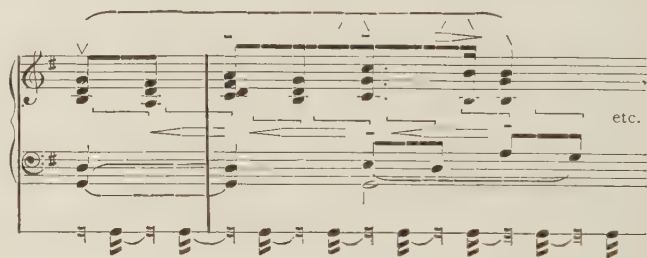





Applying the above to "Vogel als Prophet," count sixteen to each measure, or four for each quarter note or its equivalent. Hold the notes the exact time indicated; ditto pedal. Keep the foot up from the exact beginning of rest until time to put it down. Unless complete control of time for different details is developed this practice is of little value. Substitute the each measure in the "Trio," also, in preliminary pedal mark (  ) for the above. Count sixteen practice.



The sixteenth rests written above are not to appear as rests in the expression of the music. The use of

pedal correctly controlled will always give the result of continued legato as in the original, but, if allowed the privilege of taking the hand up at the intervals indicated by the rests, the player can in each instance stretch the hand over the next group of notes, and thus, through the use of the fingering indicated, be enabled to play more readily with delicacy and repose. A still hand and complete legato finger-touch are advisable during the continuance of each slur in the "Trio," unless during an accented climax. The method much used by Rubinstein, D'Albert, Paderewski, and others, of undulating the forearm at the wrist while keeping the fingers at or near the keys between phrases, can be so applied as to add finish and grace and improve the tone. It is neither generally well understood nor used with artistic effect, and it is difficult to teach. The more common habit of throwing the hands up and down from the wrist, while entirely correct for many kinds of staccato, is unsympathetic and artificial when applied to such phrasing and such expressive music as we have in "Vogel als Prophet." The common habit of mixing up finger, wrist, and knuckle-joint action indiscriminately causes players who otherwise show good qualities in regular legato playing to play staccato and half-staccato badly, and to phrase worse. The

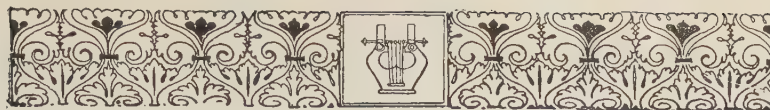


marks  and  show examples of down or up wrist (not hand) movements. The mark  indicates a combination (undulation) of both movements, usually to be effected in a very mild, not exaggerated, manner.

As the measures after the twenty-seventh are a repetition of the first page, the student is advised, where marks are omitted, to learn and play the piece as marked at the beginning.







# VOGEL ALS PROPHET

THE BIRD'S PROPHECY

EDITED BY WILLIAM H. SHERWOOD

*Andante*  $\text{♩} = 63$  R. SCHUMANN Op. 82, No. 7

1

1

Musical score for the left page of "Vogel als Prophet", measures 10-22. The score is written for piano (p) and includes fingerings and dynamics.

Measures 10-13: *f* *p* *f* *p*. Fingerings: 5, 1, 2, 3, 4, 5, 4, 2, 1, 2, 4, 5, 5, 4, 2.

Measures 14-16: *poco rit.* *f* *p*. Fingerings: 1, 1, 2, 3, 5, 1, 1, 2, 3, 4, 3, 2, 1, 2.

Measures 17-18: *poco rit.* *f* *p*. Fingerings: 5, 3, 1, 1, 2, 3, 5, 1, 1, 2, 3, 5, 1, 1.

Measures 19-20: *f* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 21-22: *mf* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Musical score for the right page of "Vogel als Prophet", measures 23-24. The score is written for piano (p) and includes fingerings and dynamics.

Measures 23-24: *una corda.* *pp* *rit.* *rit.*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

(The Editor repeats measures 10-22, inclusive.)

Measures 25-26: *a tempo.* *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 27-28: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 29-30: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 31-32: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

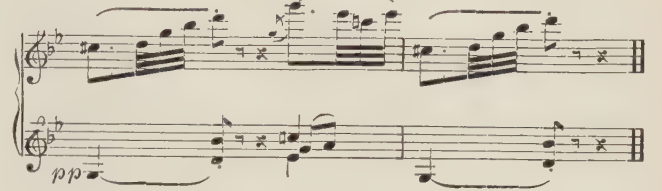
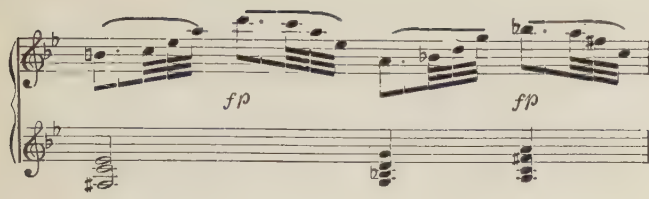
Measures 33-34: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 35-36: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 37-38: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Measures 39-40: *p* *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.







*J. G. G. G.*





## THE CAREFUL CHOICE OF INSTRUCTIVE MATERIAL

BY ERNEST JEDLICZKA

**T**HERE is no branch of human possibilities and knowledge in which there lies spread out such rich material for instruction as music, particularly piano literature. What have they not written, those old masters—Czerny, Bertini, Clementi, Cramer? They are well named the pillars of the great structure of the technic of to-day. I purposely do not include our classical masters because Bach, Beethoven, and others of their class did not compose special pieces for certain particular technical purposes. In playing their immortal works, technic must take a subordinate place. We do not find pieces by any of the classical masters written either for oil-smooth passages, or for æolian arpeggios, or for pointed staccato. They were not doctors and specialists for different technical diseases. That is the reason why music-students find the works of Beethoven and Bach so difficult to play. How often does one encounter places in the apparently easier sonatas of Beethoven which even most excellent pianists can conquer only with great care, and which, from ordinary players, demand a double measure of tedious labor.

The above may suggest that few classical works should be given to students. Unfortunately, one meets many pedagogues, some of them very excellent, who advance this theory, and annoy their pupils with a dead weight of little Hummel, little Moscheles, little Kalkbrenner, etc.

I am far from belittling the importance of the above-named composers in the history of piano literature. I recognize fully the masterly handling of musical form by Hummel, Moscheles, and their ilk; but all the more I miss that richness of thought and, I may almost say, that suggestive power of creating which really embodies that thought and feeling and which compels the listener to think

and to feel also. In every art, whether painting, sculpture, or music, mannerism is the worst enemy of true and noble taste. All works which are poor in deep, earnest, or lovely thoughts, and which seek to cover up their inner hollowness under flourishes, ornaments, and technical chicanery are mannerized, and should be withdrawn from pupils with studious care.

An earnest, thorough musician must, of course, be acquainted with all phases of musical literature. One should not only learn by practice, but also by negative observation. From my many years of practice I have come to the steadfast conclusion that the hardest and most responsible work for the teacher is to select the correct and fitting pieces for his pupils. Neither the correct position of the hand nor the proper graduation of different technical studies demands from him such earnest and thorough knowledge of music literature, and such a fine spiritualized taste as does the correct choice of available works. As every child must learn his letters and master the technic of the tongue before he can risk expressing his thought in well-set forms, so must every beginner in music learn to keep his ten fingers under his control. I cannot now well explain how this is best done, but I will not let the subject go without mentioning that according to my opinion it is decidedly better to give the preference to the shortest possible technical studies rather than the long-drawn-out and often very tedious ones. Besides the various well-known and useful exercises of Al. Schmidt, Czerny, Pischna, Tausig-Ehrlich, Köhler, Hanon, etc., the teacher must seek studies for his pupils which fit each case. Each one should have his own individual studies. Therefore, one should avoid exercises which take up one kind of style for too



A BRITTANY GAVOTTE.

From the painting by T.-L. Deyrolle.

long a time; for example, those now going only into arpeggio, and presently those going only into staccato. Nothing makes the hands so mobile and elastic as exercises which unite the different forms of technic in a pleasant and agreeable way. Practising too long in one position makes hand and fingers stiff.

Parallel with the different studies it is decidedly advisable to give to the pupil pretty, tasteful pieces, at first easier rather than harder. To find the right ones and so cultivate the taste of the pupil is not the easiest duty of the teacher. He should select such pieces as will cultivate the taste, for instance, from the sonatas of Behrens and of Reinecke, of Clementi, the easier sonatas of Mozart, and the preludes, exercises and inventions of Bach (two-voiced).

While studying these pieces a correct method of practice is necessary. The more severe a passage, the more necessary it is to practise that passage by itself. Playing the piece in hand from beginning to end too often blunts the freshness of feeling in its interpretation. As the pupil progresses in

his exercises and pieces, which must become more and more difficult, his individuality should always be consulted by the conscientious teacher. An instructor who overdoes in pedantry is not less dangerous than a careless one.

Not long ago there was a celebrated teacher in L——, much sought after with his ten or eleven daily lessons, who eased off his responsibility by having quite a heap of unassorted music brought in from the nearest shop before the commencing of his lessons. Beginning with the top, he dispensed this pile to his scholars in quite a pretty and orderly fashion, each one in turn. Whether the piece he hit on was tasteful or whether the scholar had the ability to play, was a secondary consideration.

It is of the greatest importance to allow the scholar to express his feeling *naturally* as early as possible (which depends of course upon the talent of the individual); he should always be allowed some independence in this within esthetic bounds. Pedantic and often tyrannical inoculation of the interpretation can do much harm to the pupil. The teacher



ought to be pedantic and even very pedantic in technical exercises only; in interpretation pedantry should be altogether shunned. To allow the pupil to copy after the master is always to be avoided. The study of music must not resemble the drilling of recruits in camp. With regard to musical things, every pupil should have his own face, not a mask painted with great strictness and perseverance. It is the property of a great talent and of great experience to know when and where to allow a pupil freedom. How often I have remarked that a scholar approached without pedantry works much more conscientiously and more joyously. *One should never forget that music is not hard work, but art in the most beautiful sense of the word.* I had the rare happiness to meet great masters in my home, and I often listened to the earnest and inspiring conversation of these illustrious guests of my father, now deceased, who was himself a distinguished musician. Later, as a man experienced in the very trying and severe duties of a pedagogue and virtuoso, I have fully demonstrated the absolute correctness of this simple principle.

To sum up:

First, in teaching, one should absolutely avoid all stiff pedantry; one should give only studies which are musically beautiful and not long drawn out and therefore wearying to the spirit. (Cramer's studies are not studies, but musical pearls,—I may say the same of the Chopin *études*.) One should give as much as possible reasonable exercises, not those in-

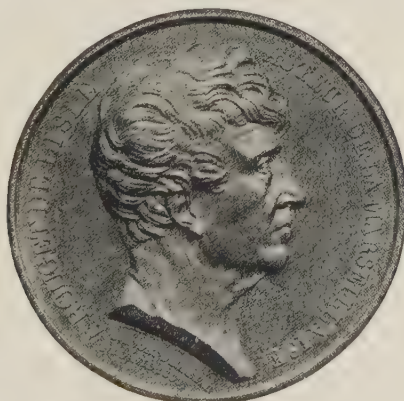
entionally complicated—the same with the scales. The choice of pieces must be made painstakingly and conscientiously; one should give for study only works which are musically beautiful and of good taste. It is possible to look through everything, play through everything, but not to practise everything. One should particularly avoid mannerized sweet-sweet pieces. The development of good taste must go forward hand in hand with that of technic.

Handel, Bach, Beethoven, Mozart, Haydn, Schumann, Chopin, are the best helpers to attain really good taste. In the record rank are the beautiful works of Schubert, Rubinstein, Brahms, Tschaiakowsky, Liszt, Saint-Saëns.

What would art be without taste?

A piano-player with highly developed technic, but without feeling and without taste, seems to me a harlequin. One is astonished at the incredible and difficult dislocation of his joints; perhaps one is amused thereby quite nicely—but enjoyment, real esthetic enjoyment—no! that one does not have and cannot have.

And now, last but not least, style! One must not take up or interpret Bach à la Chopin, Beethoven à la Mendelssohn. That were indeed the crowning-point of bad taste. One may in this case seriously doubt the justice of the Latin proverb, "*Degustibus non est disputandum.*" I would amend it for teachers thus: "One should not dispute bad taste, but endeavor to improve it."



MEDAL STRUCK IN HONOR OF ROUGET DE LISLE  
COMPOSER OF THE "MARSEILLAISE."  
MADE BY L. ROGAT, 1855.



## THE PROPER MUSICAL EDUCATION OF CHILDREN

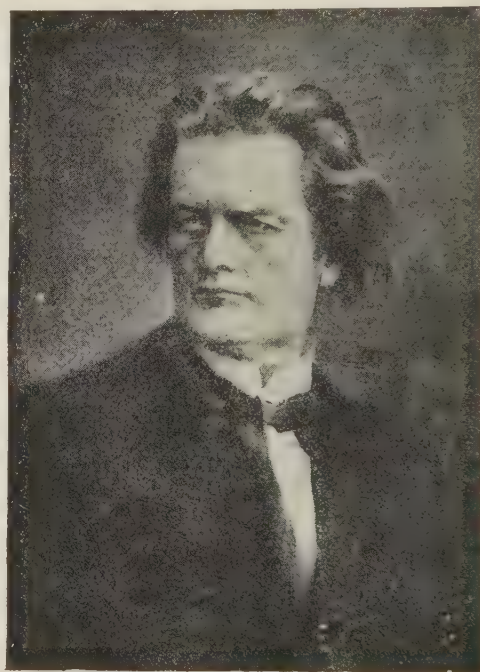
BY JOSEF HOFMANN

**D**URING one of my visits to New York I went to hear "Cavalleria Rusticana" at the Metropolitan Opera House. In the box adjoining mine I observed some little children who were weeping pitifully over the fate of *Santuzza*. I drew the attention of one of the ladies in my party to this unexpected picture. She protested that no child could possibly feel the emotion of the plot of this opera. This theory I contradict. Those children were excited and distressed, "worked up" either by pleasure or pain into a state of hysteria. You certainly would not see any such picture in Europe, where the feelings of children are more carefully guarded.

The very different plan on which my own early education was conducted came forcibly to my mind. Music has always been a part of me. Playing the piano is now my second existence. My ear taught me to pick out any melody that I heard when I was but three years old; at four I could improvise simple accompaniments for my friends who sang. But when a very young child my father was extremely careful not to allow me to work too hard at music. He was a wise, kind father, and knew that too swift development of the brain will mar the physical development of any child. While he encouraged me in my musical ambition, he carefully guarded me from contact with deep and classical works. He was then conductor of the opera at Warsaw; but I was permitted to listen only to the brighter and simpler compositions of Haydn, Mozart, and Beethoven. If this plan were followed in the musical education of children, it could not fail to operate to their advantage.

My regular lessons began when I was four years old, and occupied from twenty minutes to half an hour each day. I was eight years old when I gave a concert in Warsaw, at

which I played chiefly Beethoven's sonatas. My first set of these sonatas was the gift of Madame Modjeska, who was one of the first of the great artists to take a personal interest



ANTON RUBINSTEIN

in my talent and my future. As she was then very prominent in all the great capitals of the world, she did much toward exploiting my name before my debut.

Shortly after the concert at Warsaw I was taken on a tour through all the principal cities of Poland and Germany, where I attracted the attention of the public and of the musical world. My meeting with the late Mr. Abbey marked the beginning of the most glorious times of my boyish career. He engaged me for America, where I came when I was eleven years old. It was then that I first tasted consciousness of my power. In New York my father once took me to see



the people waiting for hours before a concert, eager to purchase the few seats that were left from the advance sale. Child as I was, I remember the exquisite thrill that went through me as I realized that all this

quiet study as Rubinstein's pupil. He had very few pupils. His antipathy to teaching was natural, for the amount of life and soul that he threw into it sapped his strength. He forgot himself in his enthusiasm. Very



JOSEF HOFMANN

From a Photograph by Bushnell (Seattle)

excitement and commotion was caused by my art. I can never forget the delight, I may almost say rapture, that came to me in the presence of those vast audiences. I remember, too, all the little themes that were suggested to me to improvise upon by the people whom I saw in the hall.

It was the greatest fortune of my life to pass from the concert stage into earnest and

often my stipulated hour's lesson would stretch into many, for if he became interested in his work he forgot his meals, his engagements, everything except the instrument before him and the ideas which he was transferring from his own brain to that of his student. I do not believe in incessant practice—I seldom practise more than two hours a day. I did not even when engaged in my studies with Rubinstein.

He did not believe in continuous practice for me. The training of my childhood had already given my fingers such flexibility and strength that I could grasp technically almost any composition at first sight. Rubinstein often asked me the question: "Do you know the difference between piano-playing and piano-reciting?" and answered it himself, saying, "Piano-playing is the movement of the fingers; piano-reciting is the movement of the soul."

Under the influence of Rubinstein, I was made to feel myself less an individual genius than a mere medium for the interpretation of the works of the masters. He always insisted that the first duty of the artist was to smother self; that his personality should never be inflicted upon his listeners, who are before him to hear and feel, and nothing else. He sternly forbade any such movements as throwing back the head, or dreamful swaying of the body, or gymnastics with the arms.

"These things," he said, "may make money and excite the worship of the foolish, but they do not become the real artist and great musician. Work toward your ideas only, young man, and success must surely come." There was a time, however, when I could not help thinking of myself, a weakness which caused a case of what we call stage fright. I went straight to Rubinstein. Many students, chiefly young girls, had followed him from Russia, in the hope of finding the opportunity of occasionally playing before him. My own lessons were frequently attended by an audience of these students. Rubinstein's influence, and these lessons before an audience, had once taught me absolute unconsciousness of myself, and now restored the repose of self-unconsciousness which had been mine as a child — a mental condition which was afterward of inestimable advantage when playing before perhaps the greatest audiences ever assembled.







## PRACTICAL HINTS ON PIANO STUDY

By IGNACE J. PADEREWSKI

[This article by the great pianist was very carefully prepared. It was told by him to an interviewer, who transferred the thoughts to paper. Then M. Paderewski went carefully over the manuscript. The article may, therefore, be said to represent M. Paderewski's exact views on piano-playing, prepared under the most careful conditions.]



THE first requisite to becoming a really good pianist is talent. I will say this, however: that, given good tuition, any one with the ability to work, and application to it, can learn to play; but it will not be artistic.

Nearly every one has talent for something, and the great point is to discover that talent, to give it a fair trial in cultivation, and to stick to its development. If your talent is not for music, then find out in what branch it lies. Money—and time, which is still more precious, as it can never be regained—will be saved, the whole life turned into another channel, and its usefulness will be greatly increased.

But lack of energy or inclination for hard work must not be confounded with lack of talent. There are many with talent who are too lazy to work; such would not make a success in any art, no matter how great their aptitude. For this there is no excuse; any one can develop energy.

The first quality for the piano student is a natural musical gift, and then for its cultivation the energy for hard work, and the important requirement of a good, thorough teacher. In this last the responsibility of a choice rests with parents whose indifference or lack of insight may wreck the best prospects.

The sane, healthy way to study the piano is to apply one's thought directly to the work, laid out methodically by the teacher, for a certain length of time every day. That length of time depends entirely upon the future that the student may decide upon. If he or she takes up music as a professional, four hours daily should be given to study; if as an amateur, two hours is enough. In both cases the divisions of time devoted to practice should be not less than one hour.

The fault most general, not only with girl students but with professionals, is the sitting at the piano as a pastime instead of working seriously. There is no instrument that offers such inducement to idle away time as the piano. Instead of taking the study of it as a very earnest one, many fall into the way of looking upon it as an amusement, idling away hours in passing agreeably from one thing to another. These mis-spent hours end in a smattering of knowledge and a certain amount of faulty fluency, of no solid use when it comes to practical application.

Of course, in playing the piano the fundamental

factor is technique, but that word technique includes everything. It includes not dexterity alone, as many mistakenly think, but also touch, rhythmic precision, and pedaling. That combination is what I call technical equipment.

I consider it my duty to say why I mean that true technique comprises everything. There are good artists who have only one or two of those factors of it that I have named. They may have good facility and strength, but no rhythm, and no knowledge of how to use the pedals. In this class it would be easy to find many great artists whose incomplete command of all that goes to make technique would confirm what I have said. Again, some have all but the beautiful tone. The true technique is not made up of one or more of its necessary factors, but it must comprise them all, and each demands its special training and study: dexterity, rhythm, correct pedaling, and tone.

In speaking, then, on the subject of piano-playing, what should first be considered are these very factors of technique and how to get them.

The length of time to be devoted daily to finger dexterity depends upon what stage of technical development the student is in. For those who have the fingers already prepared, naturally less time is required, and more may be given to the study of pieces. But, no matter what stage of progress the student has reached, one hour daily of this branch of technique is indispensable.

First, begin your study each day with the five-finger exercises and the scales. Play them slowly, very legato, and with a deep touch, giving particular attention in the scales to the passing of the thumb under the hand and of the hand over the thumb. The real secret of playing rapid, brilliant scales is this quick, quiet passing of thumb and hand, and by it many difficulties may be avoided.

The position of the hand in this is of great importance. In playing up the scale with the right hand, and in playing down the scale with the left, the part of the hand toward the thumb should be held considerably higher than the part toward the little finger. Thus, by raising the inner part of the hand next to the thumb, and dropping the outer part next to the little finger, there is more room for the thumb to pass under the fingers unobstructed and easily.

In coming down the scale with the right hand, and in going up with the left, the position of the hand should be reversed—that is, hold the hand lower toward the thumb, and higher toward the little finger. By observing this position you will already be partially prepared for the passing of the fingers over the thumb, and have also, as in the case of the first position mentioned, a shorter distance to go to strike the keys.

These positions of the hand are of utmost importance not only in scales, but also in acquiring fluency in arpeggios, and in passage-playing of all kinds.

With many the quality of tone is inborn, and connected with a natural sense of musical beauty. This depends, too, in great measure upon the construction of the hand and fingers. People with thick fingers have a natural tone, and consequently little difficulty in developing a beautiful touch. Others will have to work a great deal under good direction before they acquire that same beautiful tone. In the latter case the practising of slow passages with a deep touch, and without lifting the fingers very high, is most important. At the same time each separate tone should be listened to and its quality noted. The position of the hand in training depends on its natural construction, and requires individual treatment. For instance, in training, the strong hand with the thick fingers may be held even, with the knuckles down, while the weak hand with long fingers should be held with the back ball-shaped or arched, with the knuckles up.

In the training of the hand a great fault is very common, not only among amateurs, but even among professionals, and that is the bending out of the first joints of the fingers where their cushions touch the key. Such a position of the finger, its joint bent out, makes the getting of a good tone impossible. Students and teachers should pay great attention to the “breaking down” of the last joints of the fingers; it is a difficulty that must be settled in the very beginning. I even go so far as to say that those whose finger-joints “break down” should not play the piano unless they have energy enough to correct the fault, and it can be corrected.

The ability of producing a legato may be acquired by two means: First by careful fingering, and second, by the use of the pedal. In the first case the quick, careful passing of the thumb under the fingers is the practical factor, always studying slowly, with a deep touch, and listening closely to the binding together of the notes. In the second case the judicious use of the pedal is the aim.

As a hint to amateurs, I would say that it is a mistake to be afraid to use the pedal in playing scales. In quick scales the pedal may be most effectively used to give brilliance and color, but only under a certain rule. Use it on the unimportant notes—that is, on the central portion of the scale—but never on the important or closing notes. By this plan you give brilliance and color to the quick, passing notes leading up to the climax; then, by shutting the pedal off, the

final and important notes ring out with an added value—clear, firm, and effective.

It would take a volume to tell all about the pedal, but these two things are the fundamental principles of its uses to work upon, and need a very careful application. Change the pedal with every change of harmony. In playing the lower notes on the keyboard its change should be still more frequent, because of the slow vibrations and the thickness of the tone in that part of the instrument.

The manner of holding the wrist should be individual, according to the need of the pupil, and must be decided by the teacher. Some play quick octaves and staccato passages by holding the wrist very high, while others employ a method exactly the opposite. Facility in octave-playing is not a matter of strength, for often players who have quick movement in octaves have not much strength. Of course, there are exceptions, such as Rubinstein, who had wrist fluency, lightness, and endurance.

One of the most important things in piano-playing is relaxation, thoroughly natural ease of attitude, and absolute absence of stiffness or rigidity in sitting at the instrument. Before the study of technique is begun, ease of attitude in the player must be fixed by the teacher. Poses and nervous movements cannot be too zealously guarded against. Many professionals might well practise before a mirror to observe themselves. The effect of even beautiful playing is spoiled by grimaces and restless bodily movements.

Only too many think that they display a vast deal of feeling if they make frequent *ritardandi* and long pauses on single notes. I would call this oversentimentalism simply the abuse of rhythm. The only way to avoid this is to keep as strictly as possible to the rhythm and the tempo. Nothing is to be gained by such affectation but distortion of the composer's ideas. Under this same head comes the exaggeration of the rubato, so deplorably frequent in the playing of Chopin. This springs from the same mistaken notion that it adds feeling and character. The only remedy of the fault is to stick closely to both rhythm and tempo.

I am a believer in discipline. As long as a student is enjoying the advice of a teacher he should follow his directions absolutely. Any one who would insist upon his own interpretation should not have a teacher. If he thus imposes upon the teacher, and he gives in, the loss is the student's. A teacher, of even a small reputation, represents a system, and it is of the greatest importance in any kind of work to have a system.

As technical studies I recommend Czerny's *Opus 740*, and Clementi's “*Gradus ad Parnassum*,” the Tausig edition. The Czerny is pure technique, and the Clementi is extensive and brilliant. These, together with some special finger exercises by the teacher, suited to the individual need of the pupil, will, for a considerable time, be quite sufficient in the way of purely technical studies. Afterward the “*Wohltemperirte Clavier*” by Bach, indispensable in train-



ing the independence of the fingers and the tone, should be taken up, and in due course the studies by Chopin.

I do not believe in the *clavier* as a help to the student, because by it he loses the possibility of controlling his playing. Its help will be not for him, but for his neighbors—it will keep him from disturbing them.

It is only by playing the scales with strong accent, and the slower the better, that precision and independence of the fingers are acquired. First play the scale through, accenting the notes according to the natural rhythm. Then, as in speech, let the accent fall upon the weak note instead of upon the strong one, and play the scale, accenting every second note; afterward place the accent upon every third note, then upon every fourth. This gives absolute command of the fingers, and is the only way to acquire it.

The piano is so rich in literature for the student at every stage of his advancement that a book would be required to give a list of all the works open to selection. To give a partial catalogue would only

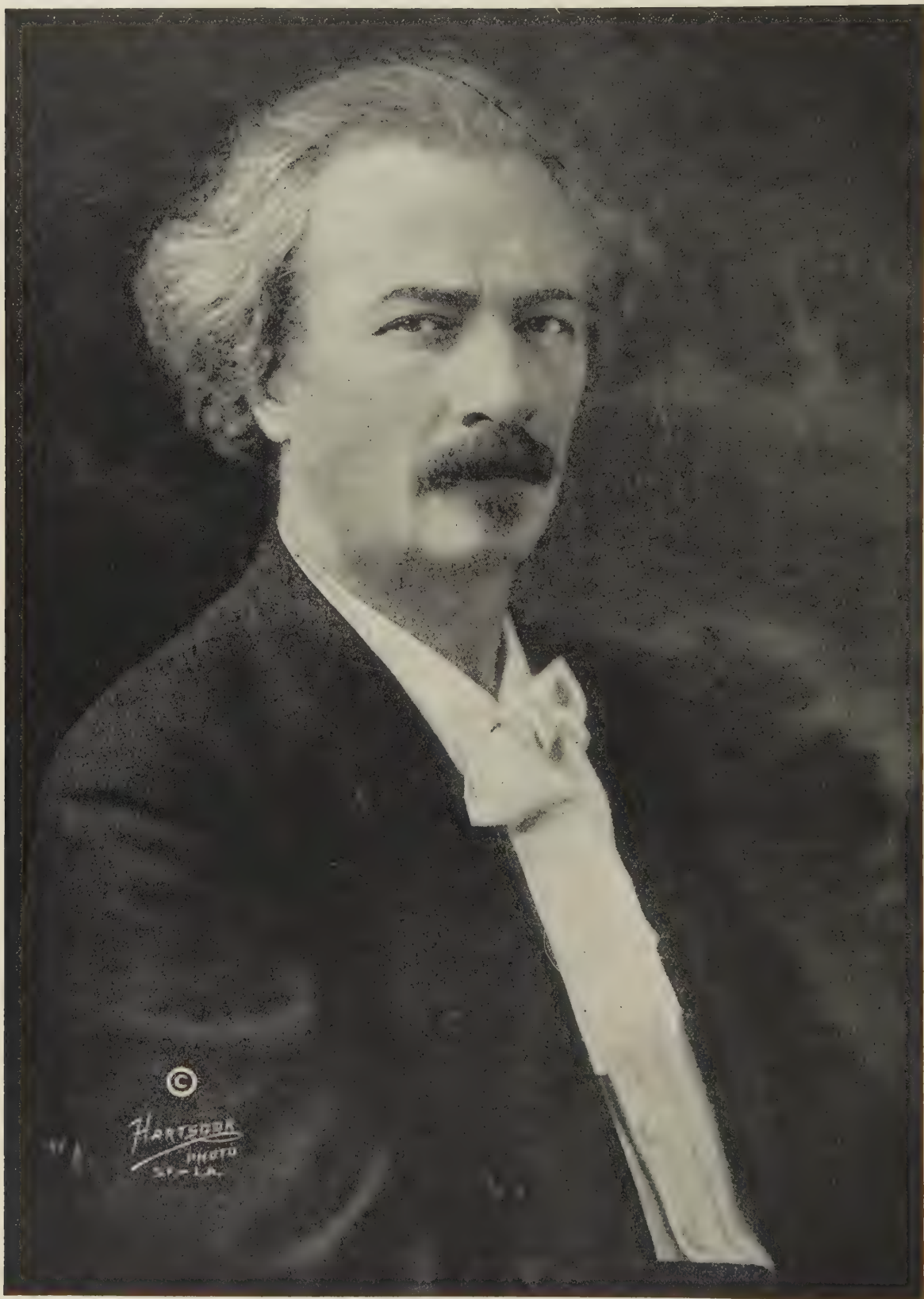
mean to slight a vast number of works equally worthy of mention.

I shall confine myself to naming some composers, who, in the general run of study, would be of advantage to the student, and yet are neglected. First of all I should advise Mozart, because, with our modern nerves and excitement, it becomes difficult to play with calm and simplicity. And these are the qualities that are required by Mozart.

Of neglected older composers one of the greatest of them all is Mendelssohn, whose "Songs Without Words" are of such admirable use in acquiring a singing quality of tone, and whose style of writing for the piano is of the best. Then, too, for brilliancy of technique I should advise Weber.

For advanced pianists I would recommend the playing of Moszkowski among the modern composers. His compositions, from the pianistic and pedagogic point of view, are perfect, and it is my conviction that it is scarcely possible to imagine a more perfect "*clavier Satz*" than Moszkowski gives us.





PADEREWSKI



# MUSICAL THEORY







# OUTLINES OF MUSICAL THEORY

By CLARENCE LUCAS

## CHAPTER I

### HARMONY

Definition—Difference between Harmony and Counterpoint—Complex Counterpoint and Simple Harmony—Of Italian Origin—Emancipation of Harmony—Chopin's Harmony—Grieg—Wagner—Monotony and Restlessness—Theories of Harmony—Necessity for Rules.

**T**HE simplest definition of harmony that can be given is that it is the sounding together of two or more musical tones. The most elaborate treatise, however, could not exhaust the resources of the possible harmonic combinations and sequences. Whenever a new genius arises he finds a way of expressing himself in harmonies that do not sound like those of his predecessors. Bach's "Saraband" of 24 bars in the G Minor "English Suite" contains about as many harmonic changes as Grieg's song "Du bist der junge Lenz," of 28 bars. Yet these two pieces differ as widely as do the two hundred years that separate the dates of their composition. This difference of manner is to be found between contemporary composers as well as between old and modern masters. No one who knows anything of musical style could

confound the harmonies of Bach and Handel. How utterly unlike that of Bach is the 24-bar "Saraband" in Handel's G Minor Suite, No. 16. Mendelssohn and Schumann, Brahms and Wagner, Chopin and Liszt, Strauss and Elgar, Weber and Schubert, Berlioz and Meyerbeer all worked during the same periods of musical development; yet their harmonies are not alike. Sullivan and Grieg were fellow-students in Leipsic. The violent contrast between their styles only emphasizes the extraordinary resources of harmony, which up to the present have proved inexhaustible.

During the great contrapuntal epoch little attention was paid to harmony; that is to say, the composer did not choose his harmony and then make his counterpoint fit his harmonic scheme. It was the counterpoint which received the lion's share of care and attention, while the harmony was as ignominiously treated as the poor sheep of the fable.

It is of course impossible to make a contrapuntal

combination that does not produce some kind of harmony. It is possible, however, to have a very great contrapuntal complexity with the most meager harmony; as, for instance, in Tallis's motet "Spem in alium non habui," where we frequently find a forty-part counterpoint with no change of harmony for several bars. Such a Barmecide feast of visionary and unreal fare cannot satisfy the cravings of the heart for genuine musical substance; for the deepest note of musical emotion can be sounded by harmony only. Harmony is the color, the warmth, the passion of music.

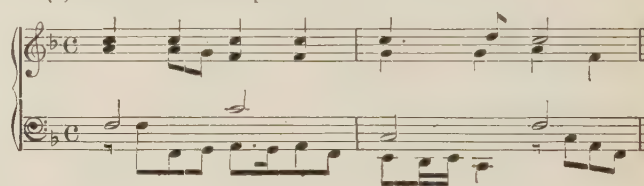
Palestrina, though he lived in the contrapuntal day before the discovery of the tempered scale, was an inspired composer. His music, because of the varied chords which his ingenious counterpoint often makes, delights us to-day. He was fettered to the Church, unfortunately, and all his greatest works are yoked to the turgid Latin text. The painters of his day wrought altar-pieces, crucifixions, and Madonnas till all the walls in Italy were draped in penitential canvas. But the blue and gold and purple haze of the sunny Italian landscapes, which have been the inspiration of so many glorious pictures from Titian to Turner, were also beginning to make their genial warmth felt within the shady aisles of the cathedrals. On the shores of the Mediterranean or the Adriatic, whose azure waves still sparkle in the verse of Vergil, Tibullus, Catullus, the sense of harmony first found its voice. It is not improbable, as some authors affirm, that St. Mark's in Venice was the cradle of harmony. Certain it is that in the compositions of the masters of music who directed the musical services of this gorgeous Romanesque-Byzantine church, during the first half of the seventeenth century, we find a relaxing of the rigid rules of counterpoint, and the introduction of the sensuous element of beautiful chord changes, undoubtedly an expression of that harmonic instinct which is such an integral part of the modern composer's nature. The old masters of counterpoint could hardly have imagined that in admitting a few harmonic effects into their compositions they were introducing an element that was destined to assume so much importance and drive counterpoint from the field altogether.

The difference between harmony and counterpoint has been aptly set forth by Ouseley, who says that the harmonist looks at the chords perpendicularly, while the contrapuntist considers the importance of each separate melody; that is to say, looks at the composition horizontally. From the viewpoint of the harmonist it is of little importance what manner of melody the separate voices make if each voice is played alone. He considers the effect of each complete chord and its progression to the next complete chord. But the contrapuntist aims at having each voice a melody in itself. Harmony sacrifices a great deal of detail of fine part-writing for the sake of the general effect of the whole. Counterpoint, in the strictly classical sense of the definition, has a powerfully restraining influence on the harmonic freedom of the composer. Paradoxical as it may sound, it is nevertheless true that the student of practical composition finds the difficulties of counterpoint to lie in the harmonic progressions, and the obstacles in harmony to be the part-writing—that is to say, the counterpoint.

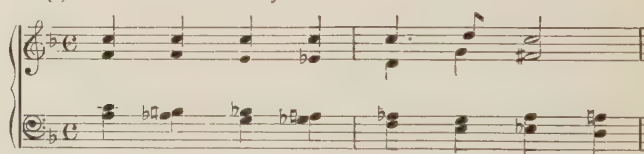
In the first example (a) given below are combined three well-known tunes and a florid counterpoint bass in the manner of the eighteenth-century masters. The soprano melody is Sullivan's "Onward, Christian soldiers"; the alto is from J. J. Rousseau's "Le devin du village"; the tenor is the theme of the variations in the finale of Beethoven's "Eroica" symphony; and the bass is our own. This, of course, has no musical value, but it will serve to illustrate the manner of elaborating themes in vogue before the days of harmony. There are only two chords, F and C, in the example, and the themes stand out clearly one from the other by reason of the contrasted lengths of the notes of which they are constructed.

In the second example (b) the melodic material is reduced to the one Sullivan tune, here harmonized in a modern manner, more or less like Grieg's "Ballade" for piano solo. It will be seen that the interest consists in the progression of one complete chord after another complete chord, and not in the variety of rhythms of a number of tunes which are apparently independent of each other. The first example has four themes and two harmonic changes; the second has one theme and eight different chords:

(a) Diatonic counterpoint.



(b) Chromatic harmony.



Berlioz, great musical colorist and impressionist as he was, detested the old contrapuntal style. "Why," he exclaims, "should the vanquishing of the difficulties of counterpoint be supposed to add to the religious sentiment of a work?" He even questions Palestrina's right to be called a composer. He avers that most of the old Italian's work consists of four-part perfect chords with a few suspensions, without melody and without rhythm, and that there is only evidence of a patient science in overcoming certain artificial contrapuntal problems.

With Bach's fugues Berlioz was continually at enmity. The brilliant French composer's contempt for the fugal style is to be seen in his superb "Damnation of Faust." In the tavern scene the drunken revelers sing a short and weakly constructed fugue, concerning which Mephisto remarks, "Here we find bestiality in all its frankness." As an antithesis to this, we have the criticism of the great contrapuntist and epic composer Handel, who said of the greatest dramatic composer of the day, "Gluck has no more counterpoint than my cook." There is room in the world, and wel-



come too, for the profundity of Bach, the grandeur of Handel, the noble tragedy of Gluck, and the fiery passion of Berlioz. It is puerile for a modern composer, who has inherited all the rich legacies slowly accumulated by his predecessors, to laugh at the productions of the simple toilers whose patient plodding made his riches possible.

The complete emancipation of harmony was the natural result of the establishment of the tempered scale. And the instrument which has contributed most to the discovery of new harmonic progressions is the piano. A good piano, well tuned on the principles of the tempered scale, offers an easy and delightful means of testing every conceivable chord. Théodore Dubois, late director of the Conservatoire Nationale de Musique of Paris, said that in his long experience as a teacher of harmony and musical composition he had found that those of his pupils who had learned the piano became masters of harmony more readily and thoroughly than those who learned the violin.

The most lovely human voice and the exquisite violins of Stradivarius and Guarnerius are impotent in harmony. They have contributed, and will continue to contribute, to the development of melody. The violin and the piano—one the most perfect in compass and modification of tone-color for the expression of melody, the other unlimited in its harmonic resources—mutually act on each other for the general good of music. The composer who writes for the orchestra carries about with him the harmonic instinct which the piano has fostered; and though his score is full of the richest and most elaborate harmony, the melodic nature of the stringed instruments curbs his exuberance of chord changes and prevents him from making his composition a restless and vague conglomeration of modulations, like a picture without a theme, a chaos of color.

The composer who best understood the nature of the piano, and who wrote for it in a manner most in accordance with its nature, was Chopin. In the works of this inspired Pole the student will find some of the most beautiful harmonies and melodies ever devised by the mind of man. These works, therefore, are excellent models for the student of harmony to analyze. And Edvard Grieg was one of the boldest harmonic innovators of recent times.

As in the past, so in the future will every composer of importance find in the limitless combinations of harmony a means of expressing his own personality. The best masters will never do entirely without counterpoint; nor did the best masters of the past ignore the musical beauty of harmony in their contrapuntal works. The counterpoint we employ to-day is not the colorless diatonic chant of the old Church modes. Its white light has been shattered into iris-hues by the prism of modern harmony. It is chromatic—that is to say, “colored”—so called because when its foreign sounds began to be heard in music, and the old notation had no signs to represent them, the notes to be raised or depressed a half tone were printed in red instead of the customary black.

Bach has not yet had a superior as a musical contrapuntist, and it will probably be a very long time before Wagner's amazing fertility in harmony is surpassed. The prelude to “Tristan und Isolde” alone

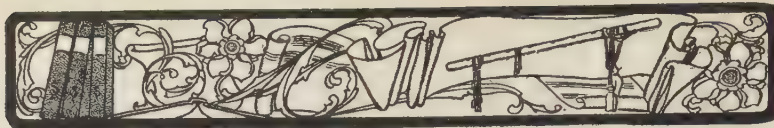
contains more harmonies than can be found in two hundred years of Italian opera down to the death of Rossini. Can the grandeur and beauty of the harmonies of “Götterdämmerung” ever be excelled? But because Bach in counterpoint and Wagner in harmony seem to say “Thus far shalt thou go and no farther!” it by no means follows that the possibilities of music are exhausted. Tchaikovsky's “Pathetic” and Dvořák's “From the New World” symphonies are sufficient refutations in themselves of this charge.

Beethoven's treatment of a number of Scotch tunes is very unsatisfactory; yet Beethoven well knew the surprising and beautiful effect of harmonic changes, as many a page of his sonatas and symphonies will testify. Though composers of modern times are not limited to the few chords of the old contrapuntists, they frequently make use of a harmony as simple as that of their antecedents. In the beginning of “Das Rheingold” Wagner employs the chord of E flat for 136 bars without a break. This monotony, which is of course intentional, is quite different from the harmonic sameness that in the older works of any dimensions causes our interest to flag, and vitiates the masterly counterpoint.

The art of composing beautiful and striking harmony cannot be taught. It is the birthright of talent and genius, as is the gift of melody. The student with a natural aptitude for music, however, can best develop his harmonic instinct by repeatedly hearing the works of the great composers. The one remarkable genius on whom Nature lavished abilities approaching the combined powers of his predecessors was Richard Wagner. “Die Meistersinger” and “Der Ring des Nibelungen” are the epitome of the profundity, the grandeur, the noble tragedy, and the fiery passion of the best of Wagner's predecessors.

Along with the hearing of good music must go the careful study of it in detail, and a long practice of harmony exercises with a text-book and under the direction of a competent master. And the student must continue his studies notwithstanding the fact that he finds all the rules of his theory-book broken repeatedly by the great masters. Theory must forever lag behind the practice of the composers. The theorist can only classify and explain what the composer has done. He is not a creator, an inventor. The difficulties of producing a perfect theory of harmony are so great, unfortunately, that most theorists fill their pages with the rules of older theorists. Hence it is that the student of to-day has frequently to subject his practice to the rules established by the composers who wrote before the advent of the tempered scale.

The cry of “Rule-breaker!” “Outlaw!” has been hurled at Bach, Haydn, Beethoven, Wagner, Richard Strauss; and probably it will be heard as long as composers produce and theorists deduce. But the discipline of established rules has a very important bearing on the character of the future composer, when he is at liberty to roam at large in the free world of harmony. These rules will prove to be the rudder to his ship. His genius only sends the breeze that fills the sails. Without these rules he will be uncertain in his choice of harmonies. Without these rules he will be unable to defend himself or explain himself, when his procedure is called in question.



## CHAPTER II

### THOROUGH-BASS

A Species of Musical Shorthand—Simple Method by which the Student may Either Read or Write Figured Bass—The Use of Lines in Organ-point—Knowledge Essential for Playing Handel and Bach.

**T**HOROUGH-BASS is an instrumental bass part, continued, without interruption, throughout an entire piece of music, and accompanied by figures, indicating the general harmony.

In Italy, the figured bass has always been known as the *basso continuo*, of which term thorough-bass is properly regarded as a sufficiently correct translation. But in English usage the meaning of the term has been perverted, almost to the exclusion of its original intention. Because the figures placed under a thorough-bass could only be understood by a performer well acquainted with the rules of harmony, those rules were vulgarly described as the rules of thorough-bass; and now that the real thorough-bass is no longer in ordinary use the word survives as a synonym for harmony—and a very incorrect one.

The invention of this form of accompaniment was long ascribed to Lodovico Viadana (1566-1645), on the authority of Michael Prætorius, Johann Crüger, Walther, and other German historians of almost equal celebrity, fortified by some directions as to the manner of its performance, appended to Viadana's "Concerti ecclesiastici." But it is certain that the custom of indicating the intervals of a chord by means of figures placed above or below the bass note was introduced long before the publication of Viadana's directions, which first appeared in a reprint of the "Concerti" issued in 1612, and are not to be found in any earlier edition; while a true thorough-bass is given in Peri's "Euridice," performed and printed in 1600; an equally complete one in Cavalieri's "Rappresentazione di anima e di corpo," published in the same year; and another, in Caccini's "Nuove Musiche" (Venice, 1602). There is, indeed, every reason to believe that the invention of the continuo was synchronous with that of the monodic style, of which it was a necessary contingent; and that, like dramatic recitative, it owed its origin to the united efforts of the enthusiastic reformers who met, during the closing years of the sixteenth century, at Giovanni Bardi's house in Florence.

After the general establishment of the monodic school the thorough-bass became a necessary element in every composition written either for instruments alone or for voices with instrumental accompaniment. In the music of the eighteenth century it was scarcely ever wanting. In the operas of Handel, Bononcini, Hasse, and their contemporaries it played a most important part. No less prominent was its position in Handel's oratorios; and even in the minuets and gavottes played at Ranelagh it was equally indispensable.

The "Vauxhall Songs" of Shield, Hook, and Dibdin were printed on two staves, on one of which was written the voice part, with the melody of the ritornelli inserted in single notes between the verses, while the other was reserved for the thorough-bass. In the comparatively complicated cathedral music of Croft, Greene, and Boyce the organ part was represented by a simple thorough-bass printed on a single staff beneath the vocal score. Not a chord was ever printed in full either for the organ or the harpsichord; for the most ordinary musician was expected to play at sight from the figured bass, just as the most ordinary singer in the days of Palestrina was expected to introduce the necessary accidental sharps and flats in accordance with the laws of *cantus fictus*.

The art of playing from a thorough-bass still survives, and even flourishes, among the best cathedral organists. James Turle and Sir John Goss played with infinitely greater effect from the old copies belonging to their cathedral libraries than from modern "arrangements" which left no room for the exercise of their skill. Of course, such copies can be used only by those who are intimately acquainted with all the laws of harmony; but the application of those laws to the figured bass is exceedingly simple, as we shall now proceed to show.

1. A wholesome rule forbids the insertion of any figure not absolutely necessary for the expression of the composer's intention.

2. Another enacts that in the absence of any special reason to the contrary the figures shall be written in their numerical order, the highest occupying the highest place. Thus, the full figuring of the chord of the seventh is, in all ordinary cases,  $\frac{7}{3}$ , the performer being left at liberty to play the chord in any position he may find most convenient. Should the composer write  $\frac{3}{7}$ , it will be understood that he has some particular reason for wishing the third to be placed at the top of the chord, the fifth below it, and the seventh next above the bass; and the performer must be careful to observe the directions implied in this departure from the general custom.

3. In conformity with Rule 1, it is understood that all bass notes unaccompanied by a figure are intended to bear common chords. It is only necessary to figure the common chord when it follows some other harmony on the same bass note. Thus, at (a), in Example I, unless the common chord were figured, the  $\frac{4}{2}$  would be continued throughout the bar, and in this case two figures are necessary for the common chord, because the sixth descends to a fifth and the fourth to a third. At (b) two figures are equally necessary, otherwise the performer would be perfectly justified in accompanying the lower G with the same chord as the upper one. In-



stances may even occur in which three figures are needed, as at (c), where it is necessary to show that the ninth, in the second chord, descends to an eighth, in the third. But in most ordinary cases, a 3, a 5, or an 8 will be quite sufficient to indicate the composer's intention.

Ex. I



The first inversion of the triad is almost always sufficiently indicated by the figure 6, the addition of the third being taken as a matter of course, though cases will sometimes occur in which a fuller formula is necessary, as at (a), in Example II, where the 3 is needed to show the resolution of the fourth in the preceding harmony, and at (b), where the 8 indicates the resolution of the ninth and the 3 that of the fourth.

Figure 6 indicates, in all cases, the first inversion of the triad, and nothing else; and, were any such change now introduced, we should need one code of laws for the interpretation of old thorough-basses and another for those of later date.

Ex. II



The second inversion of the triad cannot be indicated by less than two figures,  $\frac{6}{4}$ . Cases may even occur in which the addition of an 8 is needed, as, for instance, in the organ-point at (a) in Example III; but these are rare.

Ex. III



In nearly all ordinary cases the figure 7 only is needed for the chord of the seventh, the addition of the third and fifth being taken for granted. Should the seventh be accompanied by any intervals other than the third, fifth, and octave, it is of course necessary to specify them. Instances analogous to those we have already exemplified when treating of the common chord will sometimes demand even the insertion of a 3 or a 5, when the chord follows some other harmony on the same bass note. Such cases are very common in organ-points.

The inversions of the seventh are usually indicated

by the formulæ  $\frac{6}{5}$ ,  $\frac{4}{3}$ , and  $\frac{4}{2}$ , the intervals needed for the completion of the harmony being understood. Sometimes, but not very often, it will be necessary to write  $\frac{6}{5}$ ,  $\frac{6}{4}$ , or  $\frac{6}{2}$ . In some rare cases the third inversion is indicated by a simple 4; but this is a dangerous form of abbreviation, unless the sense of the passage is very clear, since the figure 4 is constantly used, as we shall presently see, to indicate another form of dissonance. The figure 2, used alone, is more common, and always perfectly intelligible, the 6 and the 4 being understood.

The figures  $\frac{7}{4}$ , whether placed under the dominant or under any other degree of the scale, indicate a chord of the ninth, taken by direct percussion. Should the ninth be accompanied by other intervals than the seventh, fifth, or third, such intervals must be separately noticed. Should it appear in the form of a suspension, its figuring will be subject to certain modifications, of which we shall speak more particularly when describing the figuring of suspensions generally.

The formulæ  $\frac{7}{2}$  and  $\frac{9}{4}$  are used to denote the chord of the eleventh—i.e., the chord of the dominant seventh, taken upon the tonic bass. The chord of the thirteenth—or chord of the dominant ninth upon the tonic bass—is represented by  $\frac{7}{4}$  or  $\frac{9}{4}$  or  $\frac{7}{6}$ . In these cases the 4 represents the eleventh and the 6 the thirteenth; for it is a rule with modern composers to use no higher numeral than 9, though in the older figured basses—such as those given in Peri's "Euridice," and Cavalieri's "Rappresentazione di anima e di corpo"—the numerals 10, 11, 12, 13, and 14 are constantly used to indicate reduplications of the third, fourth, fifth, sixth, and seventh in the octave above.

Accidental sharps, flats, and naturals are expressed in three different ways. A #, b, or ♮, used alone—that is to say, without the insertion of a numeral *on its own level*—indicates that the third of the chord is to be raised or depressed a semitone, as the case may be. This arrangement is entirely independent of other numerals placed *above* or *below* the accidental sign, since these can only refer to other intervals in the chord. Thus, a bass note with a single b beneath it must be accompanied by a common chord with a flattened third.

One marked  $\frac{6}{b}$  must be accompanied by the first inversion of the chord of the seventh, with its third flattened. It is true that in some thorough-basses of the eighteenth century we find the forms #3, b3, or ♮3, but the figure is not really necessary.

A dash drawn through a 6 or 4 indicates that the sixth or fourth above the bass note must be raised a semitone. In some of Handel's thorough-basses the raised fifth is indicated by 5♯, but this form is not now in use.

In all cases except those already mentioned the necessary accidental sign must be placed before the numeral to which it is intended that it should apply; as b6, #7, ♮5, b9, b4, ♮4, ♮6, etc.; or, when two or more intervals are to be altered,  $\frac{b6}{4}$ ,  $\frac{b6}{b}$ ,  $\frac{b7}{b}$ , etc.; the figure 3

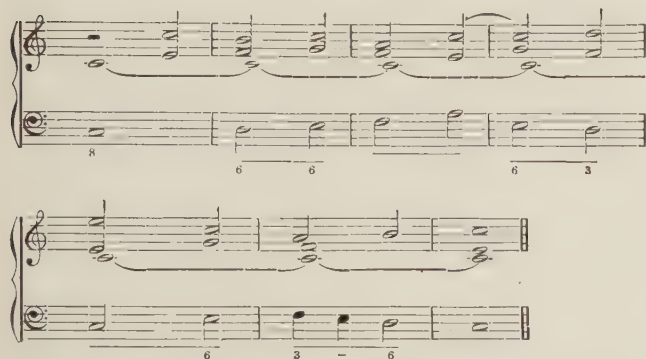
being always suppressed in modern thorough-basses, and the accidental sign alone inserted in its place when the third of the chord is to be altered.





in which the figure 8 marks the beginning of the C, which, sustained in the tenor part, forms the inverted pedal, while the horizontal line indicates its continuance to the end of the passage.

Ex. VIII



When, in the course of a complicated movement, it becomes necessary to indicate that a certain phrase—such as the well-known canto fermo in the “Hallelujah Chorus”—is to be delivered in unison, or at most only doubled in the octave, the passage is marked *tasto solo*, or T. S.—i.e., “with a single touch” (= key). When the subject of a fugue appears for the first time in the bass, this sign is indispensable. When it first appears in an upper part, the bass clef gives place to the treble, soprano, alto, or tenor, as the case may be, and the passage is written in single notes, exactly as it is to be played. In both these cases it is usual also to insert the first few notes of the answer as a guide to the accompanist, who only begins to introduce full chords when the figures are resumed. In any case, when the bass voices are silent the lowest of the upper parts is given in the thorough-bass, either with or without figures, in accordance with the law which regards the lowest sound as the real bass of the harmony, even though it may be sung by a soprano voice. An instance of this kind is shown in Example IX.

Ex. IX

HANDEL



We shall now present a general example, serving as a practical application of the rules we have collected together for the reader's guidance, selecting for this purpose the concluding bars of the chorus "All we like sheep," from Handel's "Messiah."

Ex. X

HANDEL



The figuring here given contains nothing which the modern professor of harmony can safely neglect to teach his pupils. The misfortune is that pupils are too often satisfied with *writing* their exercises, and too seldom expected to *play* from a thorough-bass at sight. Many young students could write the figured chords correctly enough, but few care to acquire sufficient fluency of reading and execution to enable them to accompany a continuo effectively, though this power is indispensable to the correct rendering, not only of the works of Handel and Bach, but even of the oratorios and masses of Haydn and Mozart, the latest great works in which the organ part is written on a single stave.





## CHAPTER III

### COUNTERPOINT

Origin—Organum and Faburden—Bach—Trend of Modern Music—The Obbligato—Bad Effect of Too Much Complexity—Species of Counterpoint—Modern Examples of Counterpoint—Old Church Composers—English Composers—Croft—Necessity for Breadth of Culture.

WHERE and when counterpoint began are matters of conjecture. It is unimportant, however, though the fancy likes to picture a romantic origin for art-forms. We are willing to accept the guesses of the historians quoted by Naumann that Paris was the cradle of counterpoint. Certain it is that when the organum and the faburden, the harbingers of counterpoint, first made themselves felt in the musical world, Paris was the center of European culture. Here, then, on the banks of the Seine, let us date the birth of counterpoint a thousand years ago.

In the year 1750 Johann Sebastian Bach, by whom all the science and art of his predecessors was carried to incomparable heights, passed from earth. Since Bach's day counterpoint has abdicated the throne and is now only a citizen in the democracy of music. Melody, harmony, dynamic effects, variety of rhythms, orchestral color, have more to do with the nature of modern music than counterpoint has. The archaic counterpoint of early days was uninfluenced by the harmonies that the tempered scale has made possible. It lacks color and passion. It is the child of the cold gray stone cathedral, and needs the echoes of the high-arched roof, the shadowy distance of the long-drawn aisle, the Latin liturgy—everything, in fact, that tends to separate the humble devotee from the sanctity of the priest. The trend of music has ever been toward expression; it no longer separates. The music we esteem to-day is that which makes the most direct appeal to our emotions. From this modern art counterpoint is not excluded, but it is not the counterpoint of our forefathers that composers now employ.

Counterpoint is the art of combining two or more melodies (or themes, phrases). Whenever the accompaniments of a melody are so constructed that they stand out clear and distinct from the melody as independent melodies themselves, the effect is contrapuntal to the hearer. A familiar use of free counterpoint is in an obbligato to a song. Some of the finest counterpoint, however, is so smoothly written and of such complexity that the ordinary uncultured ear cannot distinguish any theme or sense in such a babel of conflicting voices, each one clamoring for the attention. To an uneducated ear the melodic, harmonic, and emotional beauty of Bach's unapproachably perfect fugue in C sharp minor, No. 4 of the "48," is lost in the maze of the five-voiced counterpoint. The simplest song or dance in balanced four-bar phrases seems richer in melody.

It does not require much attention for the listener to notice that when Wagner, in the second half of the

"Tannhäuser" march, repeats the principal theme of the first part he elaborates the bass, giving it a melodic importance that it did not have in the first part. In the first part the bass is only an unobtrusive part of the harmonies that accompany the all-important melody. In the second part the shorter note-value and the continuity of the melodic flow of notes in the bass make the bass almost equal in importance to the theme. In other words, the bass in the second part is a counterpoint to the melody; the bass is contrapuntal. The example A shows the first two phrases that together make half of the first sentence of this march. B is the same half-sentence with the contrapuntal bass.

A

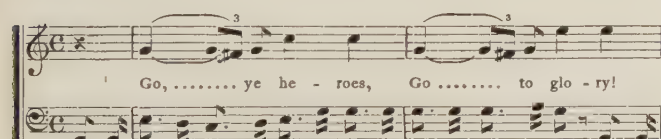
B



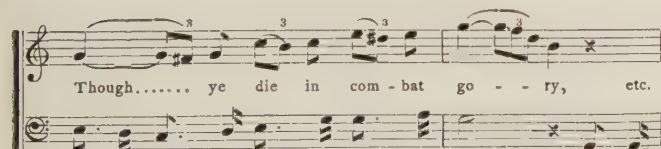
There are several species of counterpoint classified in treatises. As exercises, the systematic study of these species is of value, but the only counterpoint that modern composers make any extensive use of is the species known as florid counterpoint. This species of counterpoint is easily distinguishable by its notes of unequal length, by tied and dotted notes, and by rests. The counterpoint in the "Tannhäuser" example B is not florid; it is of the third species. Space forbids an explanation of the five species of counterpoint, of which florid is the last. A treatise on counterpoint would fill a large volume. Nothing but the briefest description of what counterpoint is can be outlined here.

In addition to this simple counterpoint, of which all the examples quoted in this chapter are instances, there is also double counterpoint. Double counterpoint is the art of so constructing a contrapuntal passage that it can be sounded either over or under the theme it is intended to accompany. The art of double counterpoint has fallen into disuse in these days of harmony and orchestral color. Not only in the works of Bach, but in almost all fugues, double counterpoint is more or less in evidence. In the fugue in Cherubini's requiem mass in C minor we find an excellent example of triple counterpoint. The three themes are so constructed that each one in turn may appear above, below, or between the other two.

Sir Arthur Seymour Sullivan sometimes lent considerable zest to the movements in his humorous operettas by causing two themes which had previously been heard separately to be heard together. An amusing instance of this procedure is to be found in the third number of the second act of "The Pirates of Penzance." The Sergeant's song "When the foeman bares his steel" is followed by Mabel's solo "Go, ye heroes, go to glory." Later on in the same scene the two melodies are combined thus:



When the foe-man bares his steel, Ta-ran - ta - ra, ta - ran - ta - ra! We un -

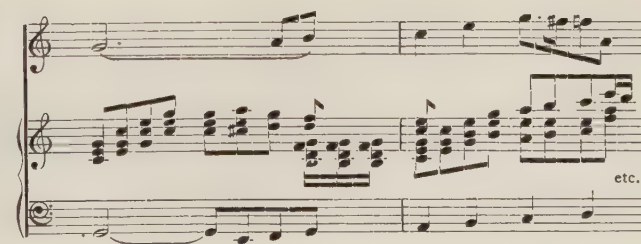
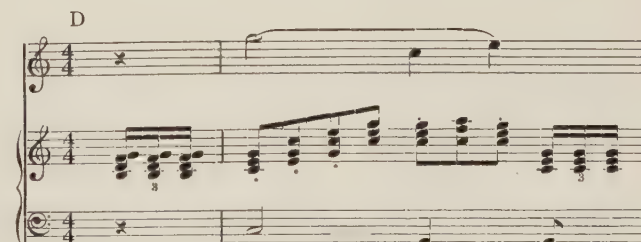
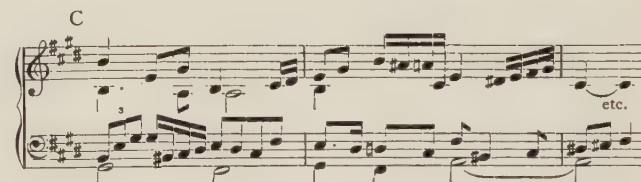
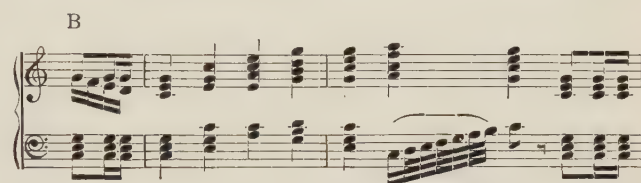
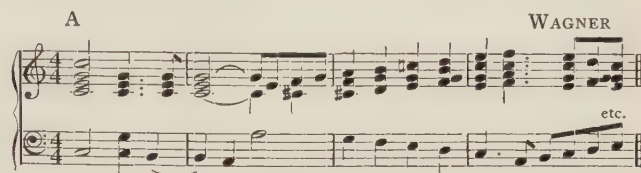


com - for - ta - - ble feel, Ta-ran - ta - ra! And we

With an orchestral accompaniment and a chorus of girls this counterpoint is very effective on the stage. Sullivan employs this same contrapuntal device in the chorus "Now glory to the God who breaks," in "The Martyr of Antioch." In both these examples the composer has been careful to give each theme a characteristic and contrasting rhythm. The triplets of Mabel's song are easily distinguishable from the angular rhythm of the Sergeant's phrases. Sullivan had too fine a sense of the fitness of things to employ any

but the least complex counterpoint in his sparkling operettas.

In the overture to "Die Meistersinger" Wagner has most felicitously combined three themes that have each been treated separately before they are heard simultaneously. This is one of the finest specimens of modern counterpoint extant. Examples A, B, and C are the first few bars of the themes which are afterward so skillfully and delightfully combined in example D.



This complexity is not difficult to follow when the themes are known. The theme C, in notes of double length, is the upper melody, and is therefore the easi-

est to be distinguished. The theme A is in the bass, which is the next easiest part for the ear to hear; while theme B is ingeniously written in notes of half the time-value of those that first announced it, giving it a rhythmic contrast to the themes A and C.

The old Church composers of the eighteenth century thought less about clarity. They wrote for a public familiar with contrapuntal devices, and they frequently let ingenuity outstrip inspiration. Much of their eight-part counterpoint is so closely interwoven that the ear cannot follow the melody of each voice. Too great a complexity defeats its own ends. At a distance from the eye a fine piece of silk looks less complicated than a few twisted strands of rope. And Wagner's comparatively simple combination of three themes sounds richer and more complex than that music which is composed of a very great number of themes so closely fitted that the ear cannot separate one from the other.

But it must never be forgotten when judging, and possibly condemning, the old Church composers that they were invariably imbued with a progressive spirit, and that they made use of the utmost resources of the imperfectly developed art of their day. In Thomas Tallis and William Byrd the old English polyphonic school had two great masters of the art second only to the Italian Palestrina. Those two contrapuntists were neither equaled by any German of their times nor surpassed by the Netherlands. The influence of Tallis was so great that when he, by way of experiment or for the sake of variety, composed a simple service in a Doric mode, his followers accepted this as a model for Church services. And so it came to pass that for a long time the English Church service was most orthodoxly dull and gloomy. Orlando Gibbons restored the polyphonic style to the service, and made it bright and melodious. Purcell, probably the greatest musical genius of whom England can boast, was somewhat under the French influence in his services. His greatness must be sought in those forms which allow freer play of imagination and dramatic expression.

Unquestionably the finest examples of the English Church service date from the beginning of the eighteenth century. In 1727, exactly one hundred years

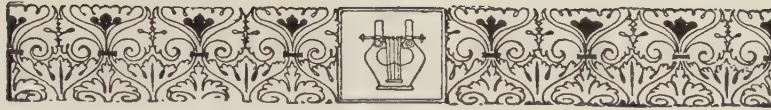
before the death of Beethoven, Westminster Abbey received the ashes of William Croft. Croft could not soar among the stars with Beethoven, but nevertheless he wrote the finest *Te Deum* and *Jubilate* to be found in the English service. In these, and in his anthems "Cry aloud and shout" and "God is gone up with a merry noise"—to mention only two of his many excellent choral works—we find masterly workmanship, fine feeling, and a breadth and power exactly proportioned to the form and dimension of the work. The successors of Croft have been too frequently orthodox and conservative. Like the followers of Tallis, they heed the manner of the past, and do not attempt to enrich the service from the new resources of music. There are notable exceptions, though many of these exceptions are weakly sentimental, rather than strongly modern.

Schumann is credited with saying that his development began when he got it into his head that there were other countries than Germany in the world. And it is doubtless good for a little man from Ulm, Rouen, or Durham, when expatiating in the turmoil of Chicago on the glories of his cathedral music, to be shocked with the question, "Where is Durham?" There are other worlds of music than the one in which we move. Explore them. It cannot be denied that much of the old music is too contrapuntal. Counterpoint had then but recently reached maturity, and composers reveled in their new-found art. The melodic school of Italy neglected everything for the sake of pretty tunes. When the sonata form was new, Mozart put many compositions on paper that are only of the slightest musical value except as excellent examples of balanced sonata form. When the history of our times is written, it will be stated that the composers of the latter part of the nineteenth and the early part of the twentieth centuries too frequently neglected balance of form, contrapuntal skill, and thematic development for the sensuous charm of rich harmonies and brilliant orchestration.

Counterpoint will always keep its place as one of the most important factors in the upbuilding of a great musical work, but it is improbable that it will ever regain the position of supreme importance which it held in the eighteenth century.







## CHAPTER IV

### IMITATION, CANON, AND FUGUE

Composers of the Contrapuntal Epoch—Too Great Attention to External Merit—Subjective and Objective—Glareanus—Palestrina to Handel—Imitation and Imitative Passages—Canons—The Flower of Counterpoint is Fugue—Fugal Style and Structure—Fugue and Cadences—Bach's Violin Sonatas—His Organ Fugues—Mozart's Wonderful Skill—Modern Oratorio and Fugue—The Fugue and Modern Expression.

THE academical spirit of the eighteenth century in letters was tersely expressed by Voltaire in his strictures on the blank verse of Shakespeare: "If you remove the labor, you remove the merit." The composers of the contrapuntal epoch in music were imbued with the same esteem for the external signs of workmanship. Now these external merits are but the trappings and the jewels of the spirit of the poem or the song. The music of Dante's marvelous three-rhymed "Divine Comedy" is the sweeter for the cadence of its rhyme, but Dante's crown of unfading glory rests on a firmer foundation than the jingle of his lines. Bach's fugues are also marvels of constructive skill, though the amazing complexity of the forgotten mathematics in sound of the Netherland composers would oust them from their foremost rank if external labor were the touchstone of merit. The purity of style and perfect rhymes of Voltaire's plays have not prevented this wittiest of authors from ignominious neglect by the world of playgoers. Rhyme in poetry and form in music are largely products of the objective factor in the brain; that is to say, the intellectual faculties, which faculties can be directed by the will. The character, spirit, soul—call it what you will; it is usually called the inspiration of the poem or the composition—is the product of the subjective factor of the brain. This subjective factor is not under the control of the will.

Among the old contrapuntists the intellectual factor often seriously interferes with the suggestive factor. Henricus Glareanus, in his "Dodekachordon," published in 1547, tells us that it required two men to compose a piece of music—one to invent the tune, and another to write the counterpoint. It is evident that the objective and subjective were not combined in the mind of any composer with whom Glareanus was acquainted. Yet the old author was shrewd enough to say that it might be possible to combine the two functions of melodist and contrapuntist in one person.

In 1547 Palestrina was a young student in Rome; in 1658 Purcell was born in London; in 1685, within a few days and a few miles of each other, Bach and Handel were born in Saxony. The speculative theory of Glareanus was not rash, though it may have been novel in his day. Palestrina, Purcell, Bach, and Handel, and a hundred excellent composers, from the birth of Palestrina to the death of Handel, are irrefutable

evidence that the functions of melodist and contrapuntist can be combined in the selfsame mind.

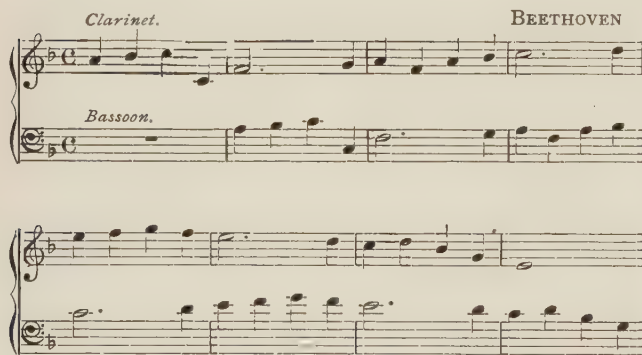
One of the earliest forms of contrapuntal ingenuity is imitation. Imitation is a term that is not very precise in its definition. Sometimes only the rhythm is imitated, and frequently the imitating melody varies considerably from the part imitated. If the imitation is note for note the same as the melody it is called a canon. The subjoined example is a canon in the octave:

Canons can be written with the imitating part beginning at any interval from the melody as well as from the octave. The imitating part will then not be note

for note as the melody, as it is in canons in the octave and the unison. If the canon or the imitation is in the tenth, for instance, every note of the imitating part will lie a tenth above the notes of the melody that are being imitated. It is usual to reckon intervals upward. This will explain why a canon that begins on G, with the imitating part starting on the E under the G, is called a canon in the sixth. Not all contrapuntists follow this nomenclature, however. In the ascending scale E is a sixth above G, therefore it is called by many a canon in the sixth.

There are also canons in several voices; canons on several subjects; canons in which the imitating part is inverted—that is to say, upside down; canons in which the imitating part is in notes of shorter or longer time-value than the notes of the leading melody. In fact, there seems to be no end to the mathematical possibilities of imitation. The reason why it is now dead as an art-form is that it makes such a great demand on the ordinary intellectual faculties of the brain that the more sensitive and rarer subconscious factor is overwhelmed and silenced. The bright lance of inspiration is shattered by the leaden mace of reflection.

Here and there in the works of modern composers are to be found musical examples of imitative passages. The seventh number of Sir Alexander C. Mackenzie's "Jason" contains a melodious vocal canon; Schumann's "Études symphoniques" for piano abound in imitative passages. One of the most genial of the many sportive, half-humorous pages that Beethoven wrote is the imitation in the octave between the clarinet and bassoon in the first movement of the Fourth symphony:



This is strict imitation, and is therefore a canon of eight bars' length. The last movement of César Franck's sonata in A for piano and violin is one of the most beautiful imitative movements in existence.

Bach, of course, did everything. In his "Goldberg" variations there are canons in the unison, second, third, fourth, fifth, sixth, seventh, octave, and ninth. Of these the example in the interval of the fifth is in contrary motion. These canons are not haunting in their emotional beauty. The subjective factor in Bach's brain was recuperating for the creation of one of his profoundly felt and tenderly expressive choral masterpieces when his incessantly active mind vented its energy in these constructive problems.

The seeker for external perfection of canonic skill is referred to the masterly feat of August A. Klengel,

whose forty-eight canons and fugues in all keys are monuments of patient thought and elaboration.

Counterpoint is the plant of which fugue is the flower in its full perfection. Counterpoint can go no farther than the production of a fine fugue. The fugue contains simple and double counterpoint, imitation, canon, as well as its own characteristic form. A fugue is a composition in which a certain phrase called the subject is announced and discussed by a number of voices in turn, separately and simultaneously, according to the elaborate but not rigid rules of fugue.

In a typical fugue we might have a construction in which the exposition is made thus: A short characteristic phrase is announced by the soprano part in the tonic; the alto gives the answer, which consists of the subject in the dominant instead of in the tonic. The tenor now announces the subject again in the tonic, and is followed by the bass with the answer in the dominant. The soprano, alto, and tenor having entered in turn with the characteristic phrase, continue with free counterpoint until the end of the subject in the bass. When the bass enters there will therefore be four voices sounding at once, each one with an independent counterpoint.

At the end of this exposition there will be an episode, which is a passage of a few bars wherein the subject is absent. Episodes usually contain phrases that resemble parts of the exposition, though the subject itself is omitted. During this episode, and during the counter-exposition which follows it, one or more of the four voices, either instrumental or vocal, will become silent. This allows the voice that has dropped out to enter with effect when it is its turn to state the subject or answer in the counter-exposition. In the counter-exposition the composer contrives that the voices enter in a different order than in the exposition. The voices that had the subject in the first part will now have the answer in the second part. At the end of the counter-exposition there is a longer episode, followed by a free treatment of the subject as the fancy of the composer suggests. Other keys than the tonic and dominant are here introduced, and the subject is heard in its entirety or in fragments with new harmonic accompaniments, inverted, augmented, and diminished. The remainder of the fugue consists of the strettos and various episodes. In the strettos the subject is treated to canonic imitation which brings the entry of the imitating voice each time nearer the imitated notes of the subject.

Few fugues contain all these treatments. Some fugues have no counter-exposition, some have no stretto. Some fugues have more than one subject; some have a counter-subject which accompanies the subject every time it appears.

The fugue avoids full cadences. If one should appear, the subject will enter at the same time and continue the movement. It is not difficult to distinguish a fugue from a canon. In a canon every note in the leading voice is imitated by every note in the imitation that follows it like a slanting shadow to the end. In a fugue a short subject is heard here and there in a number of voices that make no attempt to imitate each other.

Bach was the greatest scientist, as well as the great-



est artist in fugues, that the world has yet seen. He bound himself in the most unyielding of fetters and moved with the freedom of an acrobat.

For the solo violin, with its exceedingly narrow limits of harmony and double notes, he wrote fugues, preludes, chaconnes, with a rhapsodical fire and brilliancy that compel the applause of the concert-room to-day when the master of the violin appears who can do them justice. The stiff forms are masked in ornament, like steel armor damaskeened in purple and gold. The first of organists in his day, and the acknowledged king of all contemporary and subsequent composers for his favorite instrument, he has bequeathed to the world such a legacy of organ fugues that the musician hardly knows whether the quantity or the quality is the more amazing.

With every decade greater organs are constructed. But the mightiest organ has not yet found the limit to the breadth and grandeur of Bach's organ fugues. For the clavier, which had its exit with the entrance of the modern piano, Bach was lavish of all kinds of fugues. His "Art of Fugue," a book written to show what can be done with a theme, is unquestionably dry and technical. In the famous "Well-tempered Clavichord," which Bach wrote to help forward the then imperfectly understood equal temperament, he presented some of the most beautiful of his musical utterances. Humor, pathos, dignity, and power are all to be found in these unapproached and unapproachable fugues. They are like the wild flowers that spring from the arid soil of the stony wayside. The vine and tendril and bloom of melody clasp and cloak the gnarled trunk of counterpoint.

Among all the singers, romancers, colorists, and wooers of Penelope to-day there are none who can bend the contrapuntal bow of this Ulysses of music.

Mozart has deftly combined the fugue and the sonata forms in his overture to "The Magic Flute," and in the last movement of the great C major symphony, which his contemporary admirers surnamed "The Jupiter." With such remarkable skill are these two forms welded that it would be impossible to find the seam if the cadences of the sonata form did not interrupt the flight of the fugue. They resemble the archi-

tecture of the Incas, of which Prescott tells us that the stones were so neatly fitted that the eye might not detect the joint if the fluting was removed.

The fugue has not been modernized. It is difficult to introduce it in modern works without a glaring mixture of old and new styles. The fugue at the end of Beethoven's "Mount of Olives" is less inspired than the majestic "Hallelujah" chorus which precedes it. It is more formal and old-fashioned in style, and is a labored product of the intellectual faculties, rather than a spontaneous creation of Beethoven's genius. Thirty-two years after the production of "The Mount of Olives," the most popular, and most dramatic oratorio since the days of Bach and Handel, Mendelssohn's "Elijah," was given to the world. Mendelssohn, in his instrumental pieces, has caught a good deal of the infection of Weber's romantic spirit. In his choral works the influence of the older classical composers is more noticeable. The fugue had long ceased to be an essential feature in instrumental compositions, though Church music and those choral works which are founded on Biblical stories remained, and still remain, far behind instrumental works in modernity of style. Yet the fugal style plays a very subordinate part in the "Elijah."

Twenty-two years after "Elijah" was first given Wagner produced his "Meistersinger." The introduction to the third act of this most perfect and magnificent of all comedy operas may some day be referred to by the future historian as the germ of the fugue renaissance. The theme that begins the introduction—a phrase that could do admirably for a fugue subject—is taken up in turn by four voices—instrumental voices—as in the exposition of a fugue. The difference is in the keys in which the voices enter, and in the richness of the modern harmonies which these combined voices produce.

A fugue containing all the interesting devices of structure of the classical fugue combined with modern harmony, and expressing the emotion of the romantic spirit in music has not yet appeared. Wagner's poetical reverie is not a fugue. And the fugues of Wagner's contemporary Joseph Rheinberger are modern only because they are new.





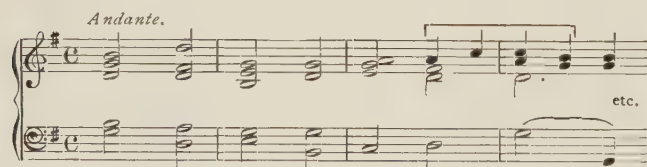
## CHAPTER V

### CADENCES

Various Ways of Ending—Harmonic Progression—Proportion and Balance—Function of Cadences—Untrained Ear Unreliable—Perfect and Plagal Cadences—Imperfect Cadence—Modern Methods—Berlioz and Richard Strauss—Variety in Cadence.

**CADENCE** in music means an end. In music, as in poetry, there are various ways of ending. It stands to reason that it is impossible to classify every harmonic progression that will serve as a cadence. Each composer tries to get a new ending for his phrases, sentences, and compositions. Even if it were possible to invent new harmonic progressions on every occasion, cadences would still resolve themselves into two distinct classes, those which are completely satisfactory as ends, and those which require a continuation of the musical phrase to finish the sentence.

Those cadences which are *final* should be called perfect, though the name perfect is usually applied to a certain fixed progression that is not always a final cadence. Those cadences which demand a continuation should be called *imperfect*. An ending that is final in one place may be only a momentary pause in another environment. In the following hymn from Gluck's "Iphigénie en Tauride" a perfect or full cadence is to be found at the beginning of the fourth measure:



This phrase is not satisfactory alone, even with the perfect end. The reason is that the musical idea is not completed. If we take Poe's line—

Ah, distinctly I remember, it was in the bleak December,

we have a sentence containing a definite idea. Yet this sentence, though capable of being parsed, is hardly more satisfactory than the hymn. In both instances we expect more; our sense of proportion and balance is not contented. One line of a poem and one phrase of a composition may be interesting as studies, as a foot and a hand are to draughtsmen, but a work of art must present the unmutated figure in its perfection.

Now the function of cadences is to indicate the ends of the sections or phrases of which a musical sentence is made. When the requisite number of phrases have been put together, and the judgment of the composer tells him it is time to stop, there are many ways of ending. As no composer has yet found an agreeable way

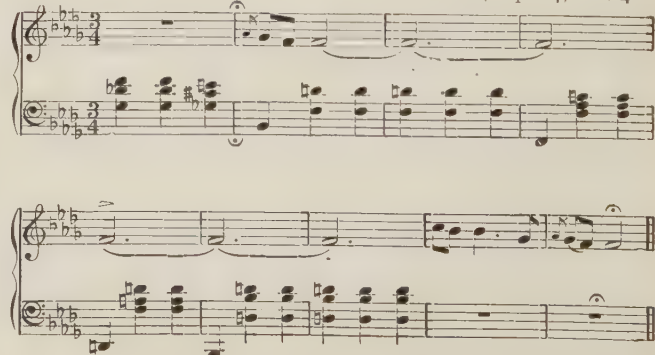
of finishing with a chord that is not a tonic chord for the time being, it has become a rule that a final cadence must end with the chord of the tonic in its root position. As by far the greater number of final cadences in all musical works consist of a tonic chord preceded by a chord of the dominant, it has come to pass that a cadence consisting of a chord of the dominant followed by a chord of the tonic in its root position is called a perfect or full cadence. Examples can be found in the works of the great composers of this perfect cadence on every beat or accent of the measure. Instinct is the only rule that has told them when and where the end should be. Everything is regular, and nothing is wrong that sounds right. It cannot be too emphatically stated, however, that the untrained ear of the tyro is an altogether unreliable guide. An effect is unquestionably good if the wonderfully fine ear of a great composer sanctions it. But the beginner may be pleased with trite and vapid progressions that are detestable to the mind that has experienced "an unfolding of musical faculty." Zeal and judgment are often antagonistic. Zeal for judgment is the only means the composer has to develop an unerring instinct for cadences.

The following final cadences differ from each other in every respect except that they all end with the tonic chord in the root position. The first one has been adopted unaltered in melody by Mozart in numberless instances, as well as in the harmonic progression which is common property.

#### 1. GLUCK Air in "Alceste"



#### 2. CHOPIN Mazurka, Op. 24, No. 4





## 3. LISZT      Song, "Thou who from thy realms"



## 4. GRIEG      Song, "Du bist der junge Lenz"

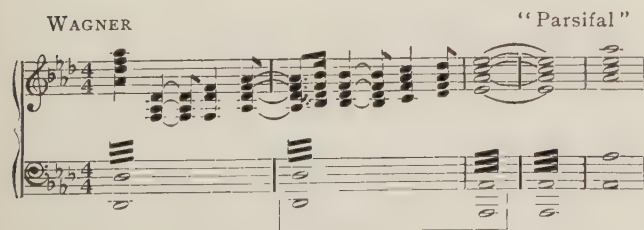
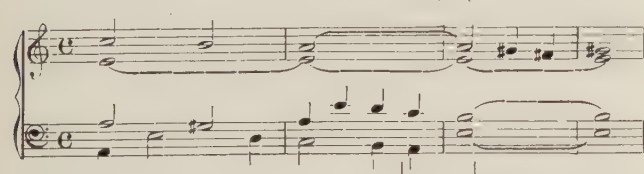


## 5. SCHUMANN      "Noveletten," Op. 21, No. 8



There is another form of perfect cadence that was formerly more in use than it is at present. It consists of the progression from the subdominant to the tonic, and is known as the plagal cadence. It survives in the Amen with which it is the conventional practice to end hymns in the English Church service. Composers rarely employ it to-day in its bald simplicity. They vary it by adding other notes and by inverting it. The cadence then loses its austere character and can hardly be called plagal. The example from Grieg (No. 4) is more like a plagal than a perfect cadence, though it is neither. The two examples next given are from the works of widely different schools and epochs: Bach's chorale in a kind of modified Phrygian mode, and the final harmonies of Wagner's last music-drama.

## BACH      Chorale 150 (Edition Peters)

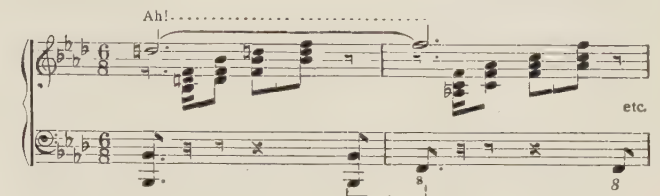


When the tonic chord is major the preceding subdominant is usually major, but a minor subdominant followed by a major tonic is not uncommon. It was formerly the custom to end minor compositions with

the tierce de Picardie, a tonic chord with its third made major by means of an accidental. The Bach chorale quoted above is an example of this cadence.

If a movement in a minor key ends with a plagal cadence the chord of the subdominant is almost invariably minor. A major subdominant followed by a minor tonic is very rare. The Siciliana in Mascagni's "Cavalleria Rusticana" is most effectively concluded with the unusual cadence that follows:

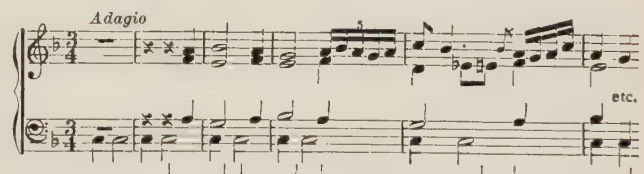
## MASCAGNI      "Cavalleria Rusticana"



A fine treatment of the plagal cadence is to be found at the end of the twelfth number of Beethoven's "Missa Solemnis." Chopin ends one of his most fascinating and haunting melodies, the étude in E major, Op. 10, No. 3, with the plagal cadence.

The reversed perfect cadence, a progression from the tonic or some other degree of the scale to an end on the dominant, is called an imperfect cadence or half-close. The distinctive feature of the half-close is the ending on the dominant. In the appended examples of the imperfect cadence or half-close it will be seen that the dominant is preceded by the tonic in the first quotation only.

## 1. BIZET      Suite "L'Arlésienne"



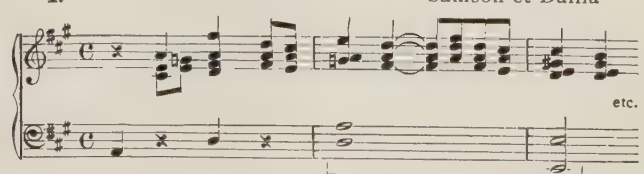
## 2. BEETHOVEN      Symphony V



## 3. SCHUBERT      Sonata in A minor



## 4. SAINT-SAËNS      "Samson et Dalila"



## 5. PURCELL

"Dido and Æneas" (1680)



Interrupted or deceptive cadences are those terminations of a phrase which unexpectedly go to some other degree of the scale than the expected tonic. The detractors of Wagner waxed wroth at the variety of deceptive cadences the aggressive reformer hurled at their ears. Yet the deceptive cadence, or, as some call it, the interrupted cadence, is no new thing. It is to be found frequently in the works of the earliest composers. In the classical period from Bach to Beethoven, the commonest—in fact almost the only—form of deceptive cadence employed was the progression from the dominant to the submediant.

Since the advent of Wagner in particular, as well as of other modern composers, it is ordinary practice to quit the dominant for any harmonic destination whatsoever. The three subjoined quotations will suffice. The example from Brahms's third symphony is the usual form of a deceptive cadence, a progression from the dominant to the submediant.

## 1. BRAHMS

Symphony in F, No. 3



## 2. HUMPERDINCK

"Hänsel und Gretel"



## 3. ELGAR

"The Apostles"



Composers frequently put the perfect, plagal, imperfect, and deceptive cadences on an unchanging bass note. This note is either the tonic or the dominant. There is no reason why other notes than the tonic and dominant should not be used, provided the composer

finds a way of making them agreeable to the ear. In phrases that have feminine endings Beethoven frequently sounds the tonic bass under the dominant harmony in his perfect cadences. A feminine ending in music is rhythmically identical with a feminine termination in poetry—it is a weak accent following a strong. The line

Ah, distinctly I remember, it was in the bleak December,

contains two feminine endings, "remember" and "December." The strong accent falls on the second syllables, which are followed by weak third syllables.

The following example shows the employment of dominant harmony on a tonic bass in a perfect cadence with a feminine ending:

## BEETHOVEN

Sonata for Violin and Piano, Op. 47



No progression is called a cadence unless it ends a phrase. The four progressions from tonic to dominant in the Bizet quotation above are not four half-closes. It is only the fourth that is cadential; the others do not end phrases.

Schumann, who did many daring things as a harmonic innovator, ends the first of his "Dichterliebe" songs with a dominant seventh chord. This is not unsatisfactory if it is followed by the next song, as the composer intended. The third of Berlioz's "Les nuits d'été" song cycle, Op. 7, ends with the triad on the dominant. The result is by no means unsuitable to Théophile Gautier's poem. The boldness of Berlioz has been surpassed in our day by Richard Strauss. In his works are to be found many remarkable cadences. The song "Wenn," Op. 31, and the symphonic poem "Also sprach Zarathustra," have characteristic Strauss ends. To the song the composer has added the ironical footnote: "If this end is disagreeable to the musicians of the nineteenth century, let them transpose it." The chord of B major high above the low bass note C is fittingly enigmatical as an end to the sayings of Zarathustra, though the outraged classical purists would gladly dedicate Strauss and his nefarious scores to that purifying element of the Zoroastrian religion of ancient Persia—fire!

If variety in cadence is desired, the sanest and most satisfactory procedure is to elaborate the harmonies and unsettle the tonality immediately before ending with a perfect cadence. The effect of the return to the dominant and tonic will be startling, dull, commonplace, or delightful, according to the skill with which the composer comes to the surface again after his plunge into the fathomless sea of harmony.





## CHAPTER VI

### INSTRUMENTATION

Influence of New Instruments in the Development of Orchestration—Why "Additional Accompaniments" are Irreverent—Variety in Color Results from Judicious Blending of Contrasting Elements—Wagner's Intimate Knowledge of the Orchestra.

**I**NSTRUMENTATION is the art of adapting musical ideas to the varied capabilities of stringed, wind, keyed, and other instruments. It is scarcely possible to overestimate the influence exercised by this branch of technical science upon the advancement of modern music. The modifications through which it has passed are as countless as the styles to which it has given rise; yet its history, as recorded in the scores of the great masters, proves the principles upon which it is based to be as unalterable as their outward manifestation is, and always must be variable, and subject to perpetual progress.

Unaccompanied vocal music, however marked may be the differences existing between its individual schools, must perforce remain permanently subject to the laws imposed upon it by the character of the human voice. For instrumental music no permanent legislation is possible. Every new instrument introduced into the orchestra influences, more or less, every one of its companions. Every improvement in the form, compass, quality of tone, or executive powers of the instruments already in use suggests new ideas to the composer, and results in an endless variety of new combinations. To the number of such improvements there is no limit. Stringed instruments, it is true, change but little, except in the manner of their handling. The violin of to-day is the violin of two centuries ago. Not so the wind instruments. The trumpet now in common use differs almost as much from that with which Handel and Bach were familiar as it does from the organ stop to which it lends its name. The flute as known to Haydn and Mozart could scarcely hold its own, except in the upper octave, against half a dozen violins. The tone of its modern successor is as powerful as that of the clarinet, and brilliant enough to make itself heard with ease through the full orchestra; its powers of execution are almost unlimited; and better still, it can be played perfectly in tune—which the old flute could not. Improvements scarcely less important have been made in the horn, the clarinet, and the oboe. The trombone has suffered comparatively little change; and the bassoon retains, substantially unaltered, the form it bore when Handel wrote for it; but these alone, among wind instruments, have escaped a sweeping metamorphosis since the beginning of the last century.

Remembering this, we can scarcely feel surprised that the orchestration of the "occasional overture" should bear but little outward resemblance to that of the overture to "Tannhäuser." Yet the bond of union

subsisting even between such extremes as these is much closer than might at first sight be supposed. The principle is in all cases the same. The best composers of every epoch have aimed at the same general characteristics; and experience has proved that where these are present no combinations can be condemned as wholly ineffective, whether they bear the stamp of true genius or not.

The most prominent characteristics of good instrumentation are: (1) Solidity of structure; (2) breadth of tone; (3) boldness of contrast; (4) variety of coloring. We will endeavor to illustrate each of these necessary qualities by examples selected from the scores of a few great masters of different periods.

1. Solidity of structure can only be obtained by careful management of the stringed instruments. If the part allotted to these be not complete in itself, it can never be completed by wind instruments. Whether written in five, four, three, or two parts, or even in unison, it must sound well, alone. This principle was thoroughly understood even as early as the close of the sixteenth century, when the originators of the newly invented instrumental schools bestowed as much care upon their viols as their immediate predecessors had devoted to their vocal parts. For instance, "*Le Balet comique de la Royne*"—a piece written in 1581—is so arranged as to be equally complete whether played by viols alone or with each separate part aided by a ripieno wind instrument.

Handel constructed many of his finest overtures upon this principle; and, in common with Johann Sebastian Bach and other great composers of the eighteenth century, he delighted in its fine, bold, masculine effect. Later writers improved upon it by embellishing the stringed foundation with independent passages for wind instruments. Thus Mozart, in his overture to "*Figaro*," first gives the well-known subject to the violins and basses in unison, and then repeats it, note for note, with the addition of a sustained passage for the flute and oboe, which brings it out in quite a new and unexpected light.

Sometimes we find this order reversed, the subject being given to the wind, and the accompaniment to the stringed instruments; as in the opening movement of Weber's overture to "*Der Freischütz*."

In either case, the successful effect of the passage depends entirely upon the completeness of the stringed skeleton. A weak point in this—whether the principal subject be assigned to it or not—renders it wholly unfit to support the harmony of the wind instruments, and deprives the general structure of that firmness which it is one of the chief objects of the great master to secure.

2. Breadth of tone is dependent upon several conditions, not the least important of which is the necessity

for writing for every instrument with a due regard to its individual peculiarities. This premised, there is little fear of thinness when the stringed parts are well arranged and strengthened, where necessary, by wind instruments, which may either be played in unison with them—as in the overture to “Jephtha,” where Handel has reinforced the violins by oboes, and the basses by bassoons—or so disposed as to enrich the harmony in any other way best suited to the style of particular passages—as in that to “Acis and Galatea,” in which the oboes are used for filling in the harmonies indicated by the figured bass, while a brilliant two-part counterpoint, so perfect in itself that it scarcely seems to need anything to add to its completeness, is played by the violins and basses, the latter being strengthened by the bassoons.

Among more modern writers, Beethoven stands pre-eminent for richness of tone, which he never fails to attain, either by careful distribution of his harmony among the instruments he employs, or in some other way suggested by his ever-ready invention. In a passage from the adagio of the Fourth symphony (in B $\flat$ ) this richness is secured by the perfect proportion established between the tone of the stringed and wind instruments, which afford each other the exact amount of support needed for the completion of the general effect.

Other composers have attained similar results in innumerable different ways; but it will generally be found that the most satisfactory passages are those which exhibit a judicious disposition of the harmony, a just balance between the stringed and wind instruments, and a perfect adaptation of the parts to the instruments for which they are written. These points are worthy of particular attention.

3. Boldness of contrast is produced by so grouping together the various instruments employed as to take the greatest possible advantage of their difference of timbre. The instrumental band, as now constituted, naturally divides itself into certain sections, as distinct from each other as the manuals of an organ. The first and most important of these is the stringed band, which is the foundation of the whole. The second, sometimes called the “wood-wind,” is led by the flutes, and completed by reed instruments, such as the oboe, the clarinet, and the bassoon. The third, the brass band, is subdivided into two distinct families, one formed by the horns and trumpets, to which latter the drums supply the natural bass, the other comprising the three trombones, and, in the noisy orchestras of the present day, the tenor tuba or euphonium. The principle of subdivision is, indeed, frequently extended to all the great sections of the orchestra. For instance, the flutes and oboes are constantly formed into a little independent band, and contrasted with the clarinets and bassoons. Handel even divides the stringed band, and produces fine effects of contrast by so doing. In a large proportion of his best and most celebrated songs, the voice is accompanied by a thorough-bass alone: that is to say, by a part for the violoncello and double bass, with figures placed below the notes to indicate the chords intended to be filled in on the organ or harpsichord. The symphonies are played by the violins, in unison, with a similar thorough-bass accompaniment; and the entrance of these instruments be-

tween the vocal passages is marked by a contrast as striking as it is agreeable.

In some of his songs Handel has enlarged upon this method; as in “Lascia ch’io pianga,” from “Rinaldo,” the first part of which is accompanied by the full stringed band, and the second by a thorough-bass only, the violins and viola reappearing at the da capo. It is impossible to believe that the great composers of the last century, with Handel and Bach at their head, adopted this style of accompaniment without having duly considered its effect; and any attempt to heighten that effect by additional accompaniments shows as little reverence for art as would be evinced by a desire to cover the Sistine Madonna with “additional glazings.” The songs are perfect as they stand: and the contrast they display is as marked in its degree as that in the celebrated passage from Beethoven’s Fifth symphony (in C minor), in which the stringed instruments and wood-wind are made to answer each other in alternate chords.

This last expedient is by no means uncommon in modern music, and has been most successfully used by Mendelssohn in his overture to “A Midsummer Night’s Dream,” where a few sustained notes on the wind instruments are contrasted with the rapid passage for four violins with excellent effect. The trio for brass instruments in the minuet of Sir William Sterndale Bennett’s symphony in G minor is another striking instance of fine and quite unexpected contrast; and cases abound in which composers of instrumental music have treated the several sections of the orchestra very much in the way in which vocal writers treat alternate choirs, producing thereby innumerable beautiful effects of bold relief and strongly contrasted tone.

4. Variety of coloring results from the judicious blending together of the several elements which we have just considered as opposed to each other in more or less violent contrast. In the instrumentation of the great masters this quality is always conspicuous: in that of inferior writers never. Its presence may, indeed, be regarded as one of the surest possible indications of true genius, which never fails to attain it in the face of any amount of difficulty.

In the eighteenth century Handel wrought marvels with the slender means at his command: with trumpets and oboes in the opening movements of the “Occasional Overture” and the “Dettingen Te Deum”; with oboes and bassoons in “The Lord is a man of war”; with flutes and horns in “Surge procelle, ancora”; with a somewhat larger number of wind instruments in “Wise men flattering”; but often, as in “Angels ever bright and fair,” with the stringed band alone, and always with infinite variety of tone and expression. Bach anticipated, in like manner, many of our most highly prized modern effects, as in the delicious combination of horn and bassoons in the “Quoniam tu solus” of his mass in B minor.

As new wind instruments were invented, or old ones improved, the power of producing variety of coloring became, of course, immeasurably increased. Haydn took signal advantage of this circumstance in “The Creation” and “The Seasons”; but Mozart’s delightful system of instrumentation surpasses in beauty that of all his contemporaries. His alternations of light and shade are endless. Every new phrase introduces us



to a new effect; and every instrument in his orchestra is constantly turned to account, always with due regard to its character and capabilities, and always with a happy result.

It may be necessary to say that Beethoven was a greater master of this peculiar phase of instrumentation than Mozart; and in this, as in everything else, he certainly repeated his own ideas less frequently than any writer that ever lived. The wealth of invention exhibited in the orchestral effects of this composer—even in those of his works which were produced after his unhappy deafness had increased to such an extent that he could not possibly have heard any one of them—is boundless. In every composition we find a hundred combinations, all perfectly distinct from one another, yet all tending, in spite of their infinite variety, to the same harmonious result, and all wrought out, with indefatigable care, in places which many less conscientious authors would have passed over as of comparatively little importance—such, for instance, as the two or three concluding bars of the slow movement of the “Pastoral” symphony (No. 6, in F).

This minute attention to detail is observable throughout the entire series of Beethoven’s orchestral works, and we may well believe that it stimulated in no small degree the emulation of his contemporaries, for the age in which he lived produced more than one instrumentalist of the highest order. Schubert, we need hardly say, is a host in himself. Weber’s mastery over the orchestra is perfect, and adds not a little to the charm of his delightful compositions. The dreamy opening of his overture to “Oberon,” with its three sweet notes for the horn, followed by one of the most fairylike passages for the flutes and clarinets that ever was imagined; the lovely melody allotted to the horns in the overture to “Der Freischütz,” and the eldritch sounds which succeed it; above all, the mysterious largo, for four violins, *con sordini*, which so strangely interrupts the allegro of the overture to “Euryanthe,” and the gloomy tremoli for the viola which add so much to its weird effect—these, and a hundred similar passages, evince a purity of taste and an originality of conception which have rarely, if ever, been exceeded by the greatest masters. Mendelssohn exhibits scarcely less richness of invention in his symphonies, his concertos, and especially in his charming concert overtures to “Die schöne Melusine” and “A Midsummer Night’s Dream.” In freshness of coloring, and inexhaustible fertility of resource, Spohr’s great symphony “Die Weihe der Töne” once served as a model. Berlioz, whose “Traité d’instrumentation” no young composer should neglect to read, studied the subject deeply and with extraordinary success. And undoubtedly the strongest of Richard Wagner’s strong points is that intimate acquaintance with the orchestra in all its phases which, guided by his keen percep-

tion of effect, enabled him to weave its elements into any new combinations best suited to his purpose. He it was who first conceived, among other daring and beautiful innovations, the idea of using the high harmonic sounds of the violin in unison with flutes and other wind instruments. The prelude to “Lohengrin” depends almost entirely for its enchanting effect upon four solo violins and three flutes, used in a way before unknown, and crowned, it is needless to say, with triumphant success.

It is indeed certain that during the years that have elapsed since the death of Beethoven more real progress has been made in instrumentation than in almost any other branch of art. Innumerable new effects have been attempted, with more or less success; and though much evil has been wrought of late years by a growing tendency to overweight the brass band with coarse-toned instruments fit only for military use, the best composers have uniformly resisted the movement. Preferring sonority to noise, they have left the latter to those who aim at nothing higher than the short-lived approval of a vulgar audience. In truth, less mischief has been done by composers even of the lowest class of dance music, than by injudicious conductors, who, never satisfied when the trombones are silent, have overloaded the scores of the great masters with additions of the most unwarrantable character. So far has this abuse extended, that the student can never be sure that he is listening to the effect really intended by the composer. Let him, then, endeavor to gain experience, by studying the scores of all the best works to which he can obtain access; and when he shall have attained the power, not only of recognizing in performance the effects he has already read upon paper, but even of hearing them distinctly in imagination while he is reading them, he will have gained the first step in that road which all must tread who would write well for the orchestra, and delight their hearers with really good instrumentation.

It is in this way alone that the art can be satisfactorily studied. It cannot be taught in words. Much valuable information may indeed be gleaned from the well-known treatises of Berlioz, Prout, and Gevaert, which no earnest student should neglect to read. But even the most careful writers find it less easy to lay down definite rules for their readers’ guidance than to convey instruction by constant reference to examples selected from the works of the great masters. It is for this reason that we have thought it better to take a general view of our subject than to enter minutely into its details. This course has at least enabled us to give due prominence to the fundamental principles upon which the science of orchestration is based; whereas the opposite one would have led to the consideration of a series of isolated facts of far less value to the general reader.





## CHAPTER VII

### RHYTHMS

Structure and Rhythms—Grammatical and Oratorical Accents  
—The Bar-line—Various Time-Signatures—Contrasts in  
Rhythm—Liking for Rhythm Inborn.

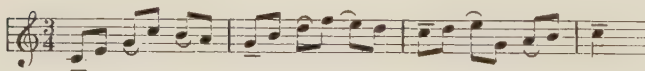
**B**EFORE we can understand the form of an extended musical work, it is necessary to study the structure, the rhythms, and the varying emotions of each movement or section of the work; and to get a clear understanding of a movement, the themes and phrases must be studied in detail.

Rhythm in music, as in poetry, consists of regular, recurring accents. In poetry the rhythm is indicated by the position of the accented words and syllables. In music the rhythm is marked, first by the position of the bar-lines, and secondly by the number and length of the notes between the bar-lines. The rhythm, or regular accentuation, which results from the position of the bar-line, is called the grammatical accent. The occasional accent irregularly placed on other notes which would otherwise be unaccented, is called the oratorical accent. Rhythm is the meter of music. The reader is referred to Ernst Pauer's "Musical Forms" for definitions of these technical terms of musical meter: trochee, iambic, spondee, bacchic, cretic, anti-bacchic, molossus, tribrach.

Composers not only place bar-lines throughout a composition, but they also add a time-signature in the first bar to indicate how many beats each bar is to have. The necessity for a time-signature will at once be apparent if we try to play this passage without a time-signature:



The rhythm is not clearly indicated by the bar alone. If the time-signature is  $\frac{3}{4}$  there will be three accents in the bar, thus:



The first accent will be strong, and the second and third weaker.

If the time-signature is  $\frac{6}{8}$  there will be two almost equal accents in the bar, thus:



The reason why there are only two accents in these bars and not six is that  $\frac{6}{8}$  is a compound rhythm, while  $\frac{3}{4}$  is a simple rhythm.

Compound time is a term applied to a bar that can be subdivided into two or more smaller bars.

The time-signatures most commonly used are:

- (a) common time, which is marked  $\text{C}$  or  $\text{C}$   
(b)  $\frac{3}{4}$ ; (c)  $\frac{2}{4}$ ; (d)  $\frac{6}{8}$ .

Of these it is unnecessary to give examples. The less used time-signatures are:

$\text{C}$  or  $\frac{2}{2}$  (alla breve)—Schubert, Symphony in C, first movement.

- |                 |   |
|-----------------|---|
| $\frac{9}{8}$   | - - Wagner, "Die Meistersinger," Intro., Act iii. |
| $\frac{6}{4}$   | - - Schumann, "Paradise and the Peri," No. 15.    |
| $\frac{9}{4}$   | - - Wagner, "Parsifal," Prelude.                  |
| $\frac{2}{3}$   | - - Berlioz, "Faust," Chanson de Brander.         |
| $\frac{8}{8}$   | - - Rossini, "Guillaume Tell," No. 1.             |
| $\frac{9}{8}$   | - - Beethoven, Sonata Op. 109.                    |
| $\frac{9}{16}$  | - - " " Op. 111.                                  |
| $\frac{12}{16}$ | - - Bach's Prelude No. 13, Vol. I, W. T. C.       |

In Bach's works are to be found, in addition to all the time-signatures mentioned above, the following unusual time-signatures:

- |   |   |
|---|---|
| $\frac{2}{2}$ & $\frac{2}{2}$           | - Sonata for violin and clavier.                    |
| $\frac{12}{8}$                          | - Prelude V, vol. ii of the 48 Preludes and Fugues. |
| $\frac{6}{16}$                          | - Fugue in D.                                       |
| $\frac{24}{16}$                         | - Toccata and Fugue in G minor.                     |
| $\frac{16}{8}$                          | - Clavier Fantasia.                                 |
| $\text{C}$ & $\text{C}$ (double common) | —Partita VI.  |

Composers occasionally employ two or more rhythms at once. Examples may be found in the following works:

- |   |   |
|---|---|
| $\frac{2}{4}$ and $\frac{6}{8}$ together  | —Berlioz, "Faust," Chorus of Soldiers and Students. |
| $\frac{6}{4}$ and $\frac{6}{8}$ together  | —Berlioz, "L'enfance du Christ."                    |
| $\frac{9}{8}$ and $\frac{3}{4}$           | " " "   |
| $\frac{24}{16}$ and $\frac{3}{4}$         | Bach, Prelude XV.                                   |
| $\frac{12}{8}$ and $\frac{3}{4}$ together | " Cantata 102.                                      |
| $\frac{8}{4}$ and $\frac{9}{8}$           | " " " 24.   |

In Mozart's "Don Giovanni" is to be found an example of a German dance ( $\frac{3}{8}$ ), a gavotte ( $\frac{2}{4}$ ), and a minuet ( $\frac{3}{4}$ ), to be performed simultaneously.

In E. A. MacDowell's "Hexentanz," Op. 17, No. 2, there is a pleasing and ingenious combination of  $\frac{3}{8}$  and  $\frac{3}{4}$ . It is true the  $\frac{3}{4}$  time is not indicated in the signature, but the effect of the left-hand part of the brilliant piano solo, which is here given in a simplified form, is that of a  $\frac{3}{4}$  rhythm:



MACDOWELL



The student is referred to Spohr's symphony "Die Weihe der Töne" for some peculiar time-signatures.

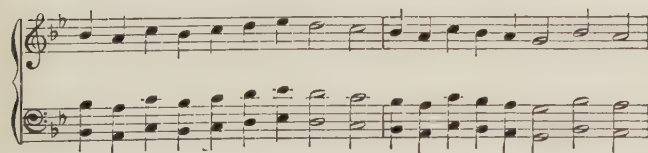
In all these examples the rhythms are simple or compound forms of 2, 3, or 4. Rhythms of 2 or 4 might be represented to the eye by angles, and rhythms of 3 by curves.

In rare instances the composer finds it necessary to avail himself of rhythms that cannot be compounded of 2, 3, or 4:

- |               |   |  |
|---------------|---|--|
| $\frac{5}{4}$ | - | Chopin, Sonata in C minor.                 |
| $\frac{7}{4}$ | - | Elgar, "Caractacus," Lament.               |
| $\frac{5}{8}$ | - | " " "The Dream of Gerontius."              |
| $\frac{7}{8}$ | - | Lucas, Pastorale for organ, Op. 31, No. 2. |

The  $\frac{5}{4}$  is the most frequently employed of this class of rhythms. The insinuating movement in Tchaikovsky's "Symphonie pathétique" is a popular example of  $\frac{5}{4}$ . Alice C. Fletcher, whose "Study of Omaha Indian Music" has been published by the Peabody Museum of American Archaeology and Ethnology of Harvard University, gives examples of native songs in  $\frac{5}{4}$  rhythms; and A. M. Chinnaswami Mudaliyar's "Oriental Music," published in Madras, contains examples of native East Indian melodies in  $\frac{5}{4}$  rhythms, showing that this rhythm is sometimes the product of musical instinct. But it is probable that art and a search for novelty, rather than instinct, were responsible for Rimsky-Korsakov's  $\frac{11}{4}$  rhythm.

RIMSKY-KORSAKOV



Sir Edward Elgar informs us that as a boy he wrote pieces in  $\frac{11}{4}$  and  $\frac{13}{4}$  rhythms.

Composers sometimes weaken the rhythm, or eliminate it altogether, when they wish to avoid all taint of human passion in their religious works. Many masses of Palestrina are notable examples of the subordination of rhythm. In Wagner's religious drama, "Parsifal," the sacramental theme is so constructed that it is impossible for the listener to feel any rhythmic pulse in it.

WAGNER



Rhythm is the life, the heart-beat of music. Through it the various temperaments of composers of different nationalities are easily discernible. Compare the rhythms of Rossini's "Guillaume Tell" with those of Wagner's "Die Meistersinger." The vivacity of the Italian and the massiveness of the German are expressed by rhythms alone. The folk-songs of romantic Spain are almost always in rhythms of 3 or 6; while the prosaic Chinaman employs the squarer 2 and 4 rhythms.

The capacious and sensitive brain of a great composer could not be limited in its expression to the simple rhythms of primitive man. The following tune, which is a complete musical expression of the savages of Brazil, is transcribed from the singing of an engineer who had spent many months on the banks of the Amazon:



What an abyss separates the dull brains of the barbarians who delight in bellowing this phrase for hours from the intellect that conceived the rhythms of Schumann's "Manfred" overture!

Darwin says it is impossible to give a reason for this liking for melody and rhythm. It is inborn, like our sense of taste and smell. Our earliest impressions are through the senses, and a rhythmical sound pleases the infant that an irregular noise would frighten. As Darwin declares: "The sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reversions to the emotions and thoughts of a long-past age."





## HOW TO COMPOSE

**P**ROBABLY every piano student who has attained to a fair degree of skill, and many who have not, have at some time longed to write something original. But when it comes to setting down his thoughts on music paper, difficulties appear which in most cases are sufficiently formidable to discourage the young aspirant. A multitude of questions demanding answers crowd upon him, questions which only a thorough knowledge of notation, harmony, counterpoint and form can adequately answer, but to one attempting composition for the first time, without having previously studied these subjects, the sensation may perhaps be described as an uncomfortable feeling of not knowing what to do next.

A melody which he does not wish to lose may haunt him, yet it seems to mock his efforts to transfer it to paper. At this juncture one of three things usually happens: he either gets someone else to transcribe the melody for him, or he gives it up as a bad job, or he goes to the piano keyboard in a more or less successful attempt to extricate his melody from the black and white keys. But it is not necessary to trace the evolution of his immortal work in detail; sufficient to observe that difficulties arise at every step, any one of which is enough to discourage him, and that all his attempts at musical composition involve an amount of labor out of all proportion to the result attained, if any is attained at all. He lacks the technic of composition, and until he acquires this technic, his efforts will not be attended with success in any artistic sense.

Two makeshifts exist which may for a time lead him to believe that he is doing something of value. Their usefulness is apparent rather than real, and their utter failure to supplant sound instruction sooner or later becomes evident.

The first is, depending upon the piano keyboard for inspiration. This will be discussed more fully later on. The fact that certain composers, notably Haydn and Chopin, often wrote at the piano, proves nothing, as they were thoroughly trained in all the resources of composition, and were not at all dependent upon the piano for their ideas.

Second, the makeshift of using poetry to cover up an ignorance of musical form. It is a curious fact that many of the first attempts at composition by piano

students are not piano pieces, as one would expect, but songs. Why is this? The reason seems to be that the words furnish the form, the framework, so to speak, into which the unequipped composer fits his notes. Incapable of writing music in the abstract, he finds in the metrical structure of the stanzas a fairly certain guide to the form which the music should assume, a guide without which he is helpless. It is not to be inferred that such a method of working may not be of considerable value in certain early stages of the work, and with certain types of pupils. They may well familiarize themselves with some of the features of the phrase, period and part-forms in this manner, but only as a temporary means of mastering certain elementary facts, to be discarded as soon as facility in writing is acquired. The practice is to be discouraged when it is used, as it often is, to conceal an inability to manipulate material.

If it be objected that great composers simply composed, and did not wrestle with the technical details of composition, the answer is that history does not bear out such an assertion. The masters of the art worked hard in their student days; we know with what assiduity Bach studied the counterpoint of Palestrina and Orlando di Lasso, and the fugues of Pachelbel and Buxtehude; we have Beethoven's own record of his work in harmony and counterpoint with Albrechtsberger and Haydn. On the other hand, we know that Beethoven, toward the end of his life, regretted that he had not studied counterpoint more in his younger years, and that Schubert arranged to take lessons in counterpoint from Salieri only two weeks before he died.

The true creative gift in music, as in other arts, is rare. But when present, there is generally no mistaking it; in early youth the future composer or inventive artist will give signs of an impulse to mold ideas according to the dictates of a spontaneous fancy. In the young musician these indications are to be found in an ear quick to estimate, retain, and evolve melodies; in an intense feeling for timbre, or musical color; and in primitive attempts to combine simple harmonic sounds before the principles of theory or chordal progression are understood. It is alleged that intelligent students may be taught to string phrases and sequences together to mix orchestral tints, with a scholarship that may pass for skill. But



without originality of thought or ease of expression, the mechanical score-scratcher takes upon himself a responsibility that will not stand the test of time. It is best for him to be honest with himself from the start and to realize that talent, though it may be improved by culture, can never take the place of genius. The great creator of music must be born, not made.

Granting that unmistakable evidence of musical inventive ability exists, the student's first care should be to perfect himself in the grammar of the language of sound. Notation may be considered the alphabet, theory the orthography, harmony the etymology, and counterpoint the syntax of that language; and the four constitute a grammatical course that will enable the young composer to express himself correctly in the performance and writing of music. Each branch needs special care; and a text-book such as H. C. Banister's "Music" may be recommended to the student as an introduction to initial steps. Harmony is, however, best studied not from one, but from many treatises. Macfarren, Stainer, Prout, Richter, Chadwick, and Goodrich are among the authorities on the subject. A good teacher's revision of harmony and counterpoint exercises is also needful to insure rapid and reliable progress.

At the start, a self-taught student may be recommended to analyze well-known hymn-tunes, chants, and other forms of simple four-part structure. When the basses of these have been figured by the analyzer, they offer good practice in reharmonizing. The study of strict counterpoint may be ridiculed by the "advanced" musician of the day, but the great masters of composition did not think its precepts thrown away. Like the finger-drill of the instrumentalist and the scales of the vocalist, the five species of counterpoint are useful molds into which the youthful composer is recommended to pour his first concoctions. These early exercises in putting music correctly to paper—with proper spelling and arrangement of words and sentences—are an essential part of the creative artist's training. A score full of slips in notation and of errors in arrangement and progression has as little chance of acceptance from publishers as has an ill-spelled and ungrammatical literary contribution in the world of letters.

Under the head of syntax of music might also be classed those outcomes of counterpoint, canon and fugue. They might aptly be called the Euclid, or perhaps the logic, of composition; for they train the mind to think in sequence and order, and to build up a rational whole from component parts. Each branch must be taken step by step; and, just as in harmony the nature and treatment of inversions cannot be properly understood until the principles of triad superposition are clearly assimilated, so in counterpoint and canon the art of dual combination and imitation of the simplest melodic phrases must precede the working of complications in fugal development. The practical application on paper of all contrapuntal rules is necessary for their complete comprehension. If a capable instructor can demonstrate examples on the black-board, or get the pupil to do so in the course of the lesson, this will be found of great assistance in the unraveling of knotty points. The writing of a clever vocal or instrumental fugue demands high culture on

the part of the composer, so far as the grammar and science of his art are concerned. The general public associates with a fugue all that is dry and pedantic in music; but this is unfair. Fugue-form, as all music-students know, plays a prominent part in such popular numbers as Handel's and Beethoven's "Hallelujah" choruses, the music of "The Messiah," Haydn's "The heavens are telling," and the great wealth of organ music contributed by Mendelssohn and particularly by Johann Sebastian Bach.

There are no better models of this style of musical structure than the oratorio choruses of Handel and the clavier fugues of Bach. Schumann has aptly urged the young student to make Bach, in this respect, his "daily bread." "The Well-tempered Clavier" discloses beauty and musicianship ever fresh and new to those who have taken the trouble to explore devotedly its mine of constructive wealth. The terms "heavy," "labored," and "leading nowhere" are applicable only to fugues of composers who follow the letter rather than the spirit of the old masters of this form. In overcoming the technicalities of fugal writing, a good plan is for the student to analyze a model fugue daily, and to write a complete fugue of his own at least once a week. It is remarkable what facility in fugal work may in a short time be acquired if this method of study and practice is followed.

The young composer should early gain familiarity not only with the stricter forms of canon and fugue, but also with the regular development of the theme and period under all its aspects. The classical dance-forms of the minuet, gavotte, etc., lead by degrees to that pinnacle of the creative artist's endeavor, sonata-form. In this department Haydn, Mozart, and notably Beethoven, have left behind them the worthiest of examples. The writing of overtures, after the form of the first movement (*allegro*) of a classical sonata, is to be recommended to the tyro. In vocal composition, the chorus (rigorous and free), recitative and aria, duet, and so on, may be studied to most practical advantage from the examination of famous cantatas (sacred and secular), operas, etc. Among works that might especially be noted for analysis under this department—in addition to J. S. Bach's "Well-tempered Clavier," studied with the aid of Hugo Riemann's "Analysis"—are: (1) in pianoforte work, Beethoven's sonatas and Chopin's études, mazurkas, waltzes, and nocturnes; (2) in vocal work, for solos the songs of Schubert, Schumann, Mendelssohn, and Brahms, for concerted forms the operas of Mozart and Weber and the cantatas and psalm-settings of Mendelssohn; and (3) in chamber music, in addition to those of earlier writers, the better-known trios and quartets of such moderns as Dvořák.

Having mastered form in composition—in the study of which Ernst Pauer's "Musical Form" (in the "Music Primers and Educational Series") and Ebenezer Prout's treatise of the same title will be found most helpful—the future composer approaches one of the most fascinating of all the branches of his apprenticeship—orchestration. The orchestra is often spoken of as the paint-box of the musician. The metaphor is not inapt. Composition for a single instrument, when matched against the art that combines in the same tone-picture the tones of many instruments, reminds one of



the difference that exists between the monotint of a sepia sketch and the myriad hues of a painting in water-colors or oils. The subject of instrumentation is, indeed, one of the most delightful that can be imagined. The solid groundwork of the string band, the warmer pigments of the wood-wind, the "high lights" of the brass, and the finishing touches of the percussion instruments—all these give to the tone-painter material for his brush that cannot but delight the true musical artist.

The works of Hector Berlioz ("A Treatise on Modern Instrumentation and Orchestration"), Frederick Corder ("The Orchestra and How to Write for It"), Ebenezer Prout ("Instrumentation"; "The Orchestra"), and W. J. Henderson ("The Orchestra and Orchestral Music") are helpful in guiding to a knowledge of the compass and capabilities of instruments; yet in learning the art of orchestration text-book and theory can go but a little way. We must hear, mark, learn, and inwardly digest what are the varied timbres of the several members of the great families of wind and strings, both separately and in combination. Orchestral concerts and performances should be attended whenever possible.

It is advisable, also, that the musician who desires to write for full band should learn to play even a scale upon as many orchestral instruments as he can. If he takes up a particular wind or stringed instrument and joins a rehearsal or performing society, all the better. In this way, and by cultivating the friendship of good players, he will get most fully in touch with the nature and requirements of every kind of sound-source. Thus, when the right time comes, he will be best equipped to write effectively for all. Full scores that may be analyzed with advantage at this stage are those of such standard works as Beethoven's symphonies, particularly the First, Sixth, and Ninth; Mozart's "Don Giovanni" and "Die Zauberflöte"; and Mendelssohn's "Hymn of Praise" and "Elijah." The scores of Brahms, Wagner, Tchaikovsky and other moderns are best reserved for maturer perusal. It may be remarked that the "Edition Peters" (Leipzig) places most of the great classical scores within easy reach of the student of moderate means. The catalogues of the music-publishers will further assist the young composer in making a selection of works with the scoring of which he should be familiar.

Regarding the manner and procedure of composers when at work, no hard and fast methods can be inculcated. Just as celebrated writers have had various ways of coaxing their muse, so the great musical masters have worked systematically or spasmodically, as circumstances or their temperaments influenced them. Schubert wrote some of his most superb songs on odd scraps of paper amid the fuss of a public tavern or the babble of the schoolroom. Haydn was in later days fastidious about his dress and mental attitude, but circumstances favored neither his garb nor his leisure hours in his early period of poverty or during the domestic annoyances that he suffered from a shrewish wife. Beethoven thought out his themes best in the open air and carried about with him note-books in which he carefully catalogued his inspirations for future use. He is reported to have indulged in horse-play when any one interrupted his improvisations; but

we can well imagine that his life in lodgings was less conducive to good temper than were the home comforts and pleasurable circumstances under which Mendelssohn and Schumann worked. Rossini is said to have written in bed; and, indeed, most great workers have been as original and independent of rule in their times and modes of output as have been modern novelists.

This brings up the moot point as to whether a composer should write at, or away from, an instrument. Bach, Schumann, and most erudite musicians are strenuous in recommending complete independence of instrumental assistance in evolving musical composition, old Father Bach ridiculing as "harpsichord knights" those of his pupils who relied on the clavier for aiding their musical imaginings. Sir John Stainer suggested that the faculty of reading and hearing music away from the piano might best be cultivated by commencing with the perusal of the simplest hymns and chants, after which a gradual progression could be made to the mental comprehension, by means of the eye only, of the more difficult and complicated forms of composition. To hear and write music away from an instrument is no doubt a very high achievement. But facility in this respect is reached only after much practice at an instrument; nor does the ability come easily to all. Temperament, the power of perception, and other natural endowments, influence individual students a good deal.

If one is not honestly sure how music on paper sounds, it is far better to make practical trials of inspiration at the piano than waste much valuable time in writing dull, if scholarly, combinations. Indeed, extempore playing is unquestionably the best aid to the development of musical ideas. The gift of being able to improvise with pleasure and effect is very rare. Those who possess it may be forgiven if they prefer to note down their improvisations at the piano rather than depart to a side table and laboriously evolve, with pen and ink, what comes so much more readily when the source of sound is at one's hand. Whether written at or away from an instrument, music worth hearing is the only music that will live.

Regarding the art of improvisation, or extempore playing, some difference is to be made between performances that are confessedly by ear and those that are the result of scientific study of form and composition. To ramble on at the pianoforte in an indefinite kind of way, playing scraps of this and scraps of that with questionable basses and indifferent harmonies, may satisfy inexperienced musicians; but it is trying for cultured musical listeners. Grammatical utterance in music can no more come spontaneously than can perfect orthography or faultless verbal construction in a child's essay. Allowing that the imaginative faculty implied is undoubtedly a gift, this gift must be improved by knowledge of how to lay out melody symmetrically, and group chords in such a way that discords are properly resolved and no glaring errors in harmonic progression spoil the pleasure of educated listeners.

Among the most frequent sins against good musical taste is the practice of certain half-fledged musicians who, when sheet-music is not available, "vamp" accompaniments to well-known songs or other solo selections



demanding an accompaniment. It is like misquoting a classical author to substitute one's own crude "fillings-in" for the stately march of dignified counterpoints or the rich sequence of masterly harmony. Any one can guess at a tonic, dominant, and subdominant bass to a given diatonic melody; but when modulations come in—when a change is made to the minor, or an enharmonic coloring is temporarily introduced—vamping can only be productive of chaos indescribable to sensitive musical ears. Our advice to those anxious to vamp on all and sundry occasions, is, like "Punch's" in a different matter—"Don't!" A musicianly accompaniment, made up as one goes along, can be extemporized only by those who, in addition to having an ear for such a feat, have also learned to express themselves grammatically and without offense to the rules of good musical composition.

Much might be said as to the tendencies of the times

in the drift of the composer's art toward ultrachromatic progressions in harmonic combination, united to blare and complexities in orchestral scoring. The young student talks glibly of Mozart being "old-fashioned," and Mendelssohn "sugary and superficial." Yet there are not a few educated musicians who would welcome a second "Don Giovanni" or a twentieth-century series of "Lieder ohne Worte." While, on the one hand, it is argued that the diatonic gamut is worked out, on the other hand we have to face the fact that folk-song is as potent a force with the people as it ever was. The truth is that not one in a generation can produce a genuine "Marseillaise." And it is surely not without significance that a highly cultured and artistic musician like Schumann—whose music to many appears obscure—in his "Rules and Maxims for Young Musicians" recommends the aspiring composer to strive above all things for pure melodic work.



SAINT CECILIA.

From the painting by Benvenuto Garofalo.





## COMPOSITION AND ITS HUMORS

By ARTHUR ELSON



ALMOST always, when a composer begins the actual writing of a composition, he has its main points already planned out in his mind, and often some of its details. Yet many points of detail may be altered during the process of writing the work. This may be illustrated by the fact that Mozart planned many of his works while playing billiards, and Beethoven's musical ideas came to him most abundantly during long walks in the country, of which he was very fond.

The changes that came during composition at the desk, the actual writing out of the work, may be illustrated by Beethoven's musical memorandum books, which he carried with him during his walks abroad and in which he jotted down the ideas as they first occurred to him. In this manner he sketched out a large part of the ninth symphony while sitting in a tree at Schönbrunn, near Vienna.

How much these changes meant may be studied from such of these memorandum books as are still in existence and comparing the first sketch with the finished composition. Thus the first movement of the fifth symphony, which opens so grandly, and of which Beethoven said to Ries, "That is the way that Destiny knocks at the door!" was not at all grand in its first inception, but chattering and jovial. The beautiful slow movement was at first thought of as something in the style of a minuet.

This may be a surprise to many a non-musician, who had imagined that each great composition represented great and untrammelled inspiration. Such is seldom the case, yet we come very near to the fount of inspiration in the case of Schubert, who wrote in a more spontaneous manner than any other composer. He composed under any and all circumstances and seldom revised his work after writing down his first inspiration. Thus he once got up in the middle of the night because he had been struck with a musical idea, and rushed to the table which stood near his bed for just such emergencies, and wrote a song. In those days, before blotting paper existed, it was customary to strew sand upon the writing to dry it. Schubert reached out for the sand bottle, caught the ink bottle by mistake, and poured a broad smooch of ink over his manuscript. He rubbed it off as best he could and sent it for publication with the blot still upon it. This song was "Die Forelle" ("The Trout"), a masterpiece of its kind. "Hark! Hark! the Lark" was written in an open-air restaurant at Potzleindorf, near Vienna, on the back of a bill of fare, while Schubert was waiting for his breakfast.

"Easy come, easy go," was a true proverb in Schubert's case. He forgot his works as easily as he

created them. He wrote a song for a friend, a tenor singer, who found it a little too low in tessitura and had a copyist transpose it. A week later, in the friend's music-room, Schubert picked up the work, written in an unknown hand. "Look here, Jäger," he cried, "this isn't half bad. Who wrote it?"

It is the more to the credit of Beethoven that he did not adopt a similar mode of rapidity when it is remembered that he was one of the greatest improvisers of his time. It is very possible that many of his improvisations would rival his published compositions. It is tantalizing to think that many noble thoughts were thus written in water. But Beethoven had many a musical intention also that he did not carry out. If, while he was in his room, a good figure or musical phrase occurred to him, he would write it down in his awful musical scrawl and drop it into a basket at his side, for use at some future time. Sometimes when he was changing his lodging, and he was very often doing this, he would carry half a dozen baskets filled with such embryonic thoughts. At his death these were dispersed.

Since we have spoken of the very poor musical handwriting of Beethoven, we may add that Mozart wrote a neat and clear hand, but the best of all the musical calligraphists was Wagner, who wrote so excellently that some of his scores were photographed, for use, directly from his manuscript, instead of being typographically set up.

To return to our rapid composers. Handel composed "The Messiah" in twenty-four days. We must bear in mind, however, that he did not write out a complete score, for in those days it was sufficient for the director, who was almost always supposed to be the composer himself, to have a skeleton outline of the orchestral work, a proceeding that has caused some confusion in the large works of Bach and Handel, and some disputes concerning them.

Mozart was one of the rapid composers. He wrote the overture to "Don Giovanni" the night before the first performance of the opera in Prague. His wife sat by him and kept him awake by telling him the gossip of the neighborhood at intervals, and it is on record that he used some more direct stimulants, in Viennese fashion, at times. The messenger-boy from the theatre seized each sheet of manuscript as he finished it, and rushed with it to the copyist that the parts might be written out. Occasionally the composer took a nap, but was soon waked up again and resumed his task. One can judge of the speed of this work by the speech which Mozart made to the orchestra just before they were going on to play the overture, at sight, under his direction. "Gentlemen of the brass," said he, "I have made some mistake in



your parts somewhere. There are either four measures too many or too few. Watch my beat closely and we will get over the gap." And they did. There are some wisecracks who pretend to have discovered the places in the overture where Mozart took his naps, and where he resumed his writing, but no such points can be discovered by the ordinary intellect.

It will be noticed that the trained composer does not work at the keyboard in composition, yet the help of piano or organ is not to be despised. Even so great a composer as Haydn did much composition at the keyboard, and all the composers occasionally play over their work while in course of construction, at the piano, to judge some of the effects by the ear. At present some of the great critics of Germany have protested against judging a composition merely by looking it over and maintain that to appreciate a serious work requires the aid of the ear. Yet the reader may be reminded that Beethoven, on his death-bed, heartily enjoyed the works of Handel, propped up by pillows and reading page after page.

Accepting Mozart's "Don Giovanni" overture as a curiosity of composition, because of the above-mentioned circumstances, one can place beside it another overture, the "Ruy Blas," by Mendelssohn. When writing an orchestral score, the composer usually fills in part by part, doing the woodwind, the brasses and the strings separately. But in this work, Mendelssohn, in order to show his mastery of routine, wrote measure by measure, filling in all the parts at once. This overture, however, did not make a success at first, nor is it to be considered equal to "The Hebrides," or "A Midsummer Night's Dream."

Rossini is also to be spoken of among the musical sprinters, and he is said once to have been composing while in bed, where the wind blew one of his songs away. Rather than get up and look for it he wrote another song.

Against these speedy composers one can place the more deliberate ones. Wagner's Trilogy is a giant work, but he was about twenty-five years composing it. Brahms's First Symphony was ten years in course of preparation. Félicien David took his time writing "The Desert," and it makes one wish that he had been more prolific. Boito has been about twenty years at work upon his opera, "Nero," and it is at the present writing not yet completed.

Composers differ greatly in their views as to what stimulant to creation is best. Beethoven had the purest and healthiest method—walks in the country. Gluck always wore a special ring when writing music. Domenico Scarlatti had a pet cat by him, and once, when she scampered from his shoulder across the keyboard of his spinet, he wrote down the notes that she struck and used them as a fugal subject, the celebrated "Cat Fugue" being the result. Schubert wrote best when he was unhappiest, and he once complained that the public seemed to enjoy those compositions best which he wrote when he was in sorrow or gloom. With Schumann it was exactly the opposite. His sensitive nature was entirely crushed when melancholy came upon him, and then he wrote little or nothing. But when he was happy his muse was most prolific. His best songs and his first symphony were written during his honeymoon. His third symphony, the last

of his really great works, was written when he first settled in Düsseldorf and began to enjoy the beautiful Rhine life.

Wagner stimulated himself to composition in his later days by furnishing his palatial study according to the subject which he was writing. If it was something majestic and grandiose he would dress himself in silks and satins, he had a predilection for a costume like that of Walther in "Die Meistersinger," and would have flowers, rich tapestries, valuable laces, etc., around him. If he were composing a somber subject he would dress in gray, and would have black hangings around the chamber. It is fortunate that he did not require these things when he composed his earlier works, "Tannhäuser," "Lohengrin," or "The Flying Dutchman." Although some of the above stimulants to mental activity may seem fanciful, yet the fact is undoubted that environment has a strong influence upon the composer.

It is a subtle subject to investigate just how much one composer owes to another. One could certainly give musical genealogies that would run quite in the Scriptural fashion, and also be quite true. "Bach begat Mendelssohn; Mendelssohn begat Gade," for example, is clear enough, but it is in this case a process of dilution, for Mendelssohn could not achieve the lofty power of Bach, and Gade was so much of a moon to Mendelssohn's sun that the satirists called him "Mrs. Mendelssohn." "Beethoven begat Wagner; Wagner begat Richard Strauss" would also be true enough, but the discerning student will see how the disciple becomes broadly original in spite of the debt that he owes to his master. Sometimes, however, the composer becomes an imitator, as in the case of Gade; and sometimes he becomes actually a plagiarist, as in the case of Handel, who, when he was in a hurry with a work took anybody's themes and used them as his own. This led Prout to call him "the grand old robber," and Sedley Taylor to write a book largely in parallel columns, in which he sets forth clearly the stealings of the great master. It must be confessed, however, that Handel enriched whatever he stole, so that there was pertinence in his reply to the reproach that he had stolen one of Uriel's melodies: "That pig doesn't know what to do with it!"

In this connection it is proper to record Wagner's many debts to Liszt's music. He helped himself liberally to his father-in-law's themes. The two were together at a rehearsal of "Die Walküre" at Bayreuth, when Wagner said, "Now, Papa, here comes one of your themes" (it was Sieglinde's phrase, in Act I, "Kehrt der Vater nun Heim"). "So much the better," amiably responded Liszt, "people will hear it now." The passage in descending chords, after the "Feuerzauber," is another bit taken, without credit, from Liszt.

Sometimes also the composer can steal unconsciously. Such a bit of unconscious cerebration was apparent in the case of Mendelssohn when he wrote the original version of "O, Rest in the Lord," in "Elijah." This great alto solo, in its first form, was almost note for note the melody of "Auld Robin Gray." Even after the alterations had been made, and in its present form, the musical student can easily trace

the style of "Auld Robin Gray" in the Mendelssohn aria.

How much can the composer teach himself? In certain cases almost everything. The mastery of harmony, counterpoint and orchestration can be achieved from books. The scores of the masters are at the disposal of every earnest student, and it is possible to tread the thorny path without a guide. Wagner was almost entirely self-taught, his chief study being the scores of Beethoven. When, in "Die Meistersinger" he causes Walther von Stolzing to claim the dead Walther von der Vogelweide as his teacher, Wagner is giving an intimation of his own studies in the scores of the dead Beethoven. Sir Edward Elgar is another example of the self-tuition of a composer. Yet even though such shining examples exist it is not a safe road to take. One may quote in this connection Henry Ward Beecher's remark to an inquirer who asked if it were possible to win salvation without the aid of any church whatever. "It is possible," responded Beecher. "One may get to Brooklyn from New York by swimming the river, but, on the whole, it is easier to take the ferry." This was before the days of trolleys and of the Brooklyn bridges, but the metaphor holds good for the student to-day; it is better to have a teacher. That the modern orchestration would be a difficult matter even with a teacher may be judged by the fact that in some of the scores of Richard Strauss there are as many as thirty staves and there are examples of orchestral chords which consist of no less than forty-six different notes.

Yet the student must not forget that the modern style has by no means abolished the older school. Beethoven, Mozart, Haydn and their contemporaries used what is called the "classical" orchestra, and very noble thoughts can be expressed with only four parts to the woodwind, the same—with contrabasses—for the strings, a couple of horns and trumpets, and a pair of kettledrums, with sometimes a set of trombones and bass tuba. Brahms has taught us that such an orchestra can still portray the greatest musical thoughts even in modern style.

If modern music has departed from classical form in some degree, it has plunged heart and soul into "program music." There is scarcely a modern orchestral work that does not give a definite picture. This pictorial idea was employed also by the older composers, but generally in a playful manner. The humor to be found in the works of the classical repertory is more abundant than many students may imagine. Old Froberger depicted the crossing of the channel, revelry

at an inn, and the forcible ejection of the revelers. Haydn had his little jest in a symphony (the "Surprise") by a very sudden kettledrum stroke in the midst of a very soothing passage. "That will make the ladies jump," he said. Beethoven brought in a village band in his pastoral symphony, to play for the dancers, in the third movement, and in this band we find a drunken bassoonist with an instrument that can only give three notes, F, C, F, which the musician plays as often as he can fit them to the harmony. But there are indications in the score that he is not able to give even these quite correctly, because of the stimulants that were sold at the country fair. Mozart composed "Ein musikalischer Spass" ("A Musical Joke"), in which he portrays an unskilled country conductor trying to compose a great classical work. The final ambitious attempt at a fugue, the pompous announcement of the subject and answer, and the sudden collapse when it comes to treating them, the retreat being covered by many fortissimo chords, are very funny. Bach had his humorous moments in his "Coffee Cantata" and his "Peasant's Cantata," and Wagner has given humor in both instrumental and vocal music in picturing the cackling of his Philistine enemies in "Die Meistersinger." Richard Strauss employed the same device in "Heldenleben." But the last-named composer went much further than this in the humorous field in his "Till Eulenspiegel," which remains a masterpiece of its kind. A Bohemian named Mraczek has followed the lead of Richard the Second, and has set the pranks of Busch's famous bad boys, "Max and Moritz," in a very heavy but strongly pictorial symphonic scoring.

Nevertheless it is evident that the most modern school is in some degree experimental. Strauss himself shows this by the many recent changes in his style,—*"Elektra," "Der Rosenkavalier,"* and *"Ariadne auf Naxos,"* all taking different paths. New dissonances are being sought for. Chords which once were always resolved are now allowed to hang boldly in the air. Color schemes are being superadded to musical works, even perfumes have been suggested to be combined with tones.

All this is an evidence of a transition stage. Yet, it need not be a transition into something entirely new. It may be a return to the older and more dignified school with modern orchestral resources intertwined. Melody like that of Mozart or of Schubert, and the logical form of Beethoven, may find a new expression when some future genius links them with the extended chord system and the powerful scoring of a Richard Strauss.







## ACOUSTICS FOR MUSICIANS

By LOUIS C. ELSON



HIS article aims to present only the most necessary points of the science of Sound, those points which the musician needs to know, unless the playing of every instrument is to remain something of a mystery to him. They are presented in the most condensed form, but are followed by references to other works which the student can consult if desirous of advancing further in this important branch of musical and scientific knowledge.

Although sounds can be heard under water, through substances held between the teeth, etc., the sounds we usually hear are vibrations of the air. If these vibrations are regular and continuous a tone is the result. If they are irregular, or very abrupt, a noise ensues. It is a mistake to say that insects, mice, spiders, etc., are attracted by music. They are attracted only by the regularity of vibration which constitutes tone. *Tone* and *rhythm* are attractive to all animate creation. Melody and Harmony demand the higher perceptions of man.

On the rapidity of the vibrations depends the pitch. Slow vibrations produce deep tones, quick vibrations high ones.

On the extent of the vibrations depends power. Slight vibrations produce faint tones, stronger vibrations loud ones.

On the shape of the vibrations depends quality of tone. The simplest vibrations produce dull and muddy tones, the more complicated and mixed ones richer and more beautiful tones.

Stringed instruments are strung and played according to certain laws first discovered by Pythagoras, about 600 B. C. Long strings give deep tones, short strings high ones, half the length giving twice the number of vibrations, etc. Thick strings give deep tones, thin strings high ones. Loose strings give deep tones, tight strings high ones, the vibrations increasing in proportion to the square root of the tension. Heavy strings give deep tones, light strings high ones, the vibrations varying inversely as the square root of the weight. But thick or loose strings sound muddy; therefore it is desirable to have fairly long, thin, and tight strings, in every stringed instrument.

All these laws are applied in stringing a piano, a violin, a guitar, etc. A very small-sized piano, because its strings are short, thick and not very tight, can never sound as well as a larger instrument where the strings are longer, thinner and tighter. The winding of wire around the bass strings of a piano, the G string of a violin, etc., is to make them heavier, so

that they may be tightly drawn and yet vibrate slowly, because of the extra weight which they carry.

The vibration of the string sets the air vibrating, and it is this which we hear. But a string or wire swinging in the air would move very little of the atmosphere, therefore we must reinforce the vibrations in some manner. This is done by the *sounding-board*, which vibrates in sympathy with the string, but moves very much more air than the string could do. The motion is then communicated from one air-particle to the next, just as a bump will travel along a train of loosely coupled freight cars.

In order that the string may set the sounding-board in full vibration it is necessary to make the vibrations come in contact with this board. This is done by a *bridge*, which carries the vibrations of the string to the sounding-board. There is a bridge upon the violin, the banjo, the violoncello, etc., for this purpose. There is also one for the upper strings and one for the bass strings of the piano, leading to the sounding-board. In some guitars and in the harp, the ends of the strings are brought in touch with the sounding-board.

A sound-box is the best sounding-board, and violins, guitars, harps, etc., have such a box. The piano and the banjo have sounding-boards only.

Sounding-boxes must have sound-holes cut in them, in order that the front-board may vibrate freely, which it could not do if the air behind it were confined. Therefore the violin has its sound-holes, the guitar, harp, violoncello, etc., the same, and even drums (which are but sound-boxes), must have their sound-holes. But the piano and the banjo, not possessing boxes, do not need these. The sounding-boards of brass instruments and of some wood-wind instruments are the *bells* (enlarged ends) of those instruments, which reinforce their tones.

We have stated that the shape of vibrations causes the quality of the tone. This requires further explanation. Nature does not give us a perfectly plain vibration, of either string, or sound-wave in the air. The vibrations *subdivide*, and these subdivisions form faint, high tones, which blend with the chief vibrations which produce the tone that we think we hear by itself—the *fundamental*. As a matter of fact, we never hear a tone absolutely by itself; with every tone (caused by the chief vibrations) there mingle fainter, higher tones (caused by the subdivisions) which blend with the fundamental tone and make its quality.

These higher tones are called overtones, or upper partials, or harmonics. Helmholtz (about 1862) first fully explained this phenomenon to the world. The

principle, although applicable to air-vibrations, can be easily studied by string vibrations. Pluck a string and it will vibrate from end to end, giving its fundamental tone. But while doing this it will also vibrate in two equal divisions which will sound the octave; three divisions, which will sound a fifth higher than this; four divisions, which will be a fourth higher still; five—a major third higher; six—a minor third higher; seven—a tone slightly flat of a minor third higher; eight—about a tone higher, and so on in continually smaller ascending intervals. Ordinarily the higher the overtones the fainter they grow. A tone in which the overtones are few and faint will sound dull and muddy. A tone in which the lower overtones are full and the higher ones faint but clear will be rich and mellow. A tone in which the overtones are too strong (especially the higher ones), will be incisive and irritating. The tones of a worn-out “tin-panny” piano are of the last-named variety.

We have a certain power over the blending of the overtones in a stringed instrument by altering the place where we set the string in motion. The nearer we strike, or pluck, or bow, to the middle of the string, the hollower the tone will be; the nearer to the edge of the string, the brighter. Pluck a harp-string at the centre, and it will sound far less twangy than if plucked near its edge, when it will become irritatingly thin-toned and too brilliant.

On the clearness and proportion of the upper overtones depends the delicacy and sweetness of the tone. The state of the atmosphere would affect these. Play a violin on a warm, muggy day, and it will sound much more “dead” than on a bright and clear morning. The reason is that the heavy atmosphere is smothering out the highest overtones and thus altering the quality of the tone. A zither played in the rarefied atmosphere of the high Alps will sound very different from the same instrument played in New York.

A plucked string gives the most overtones, and therefore the brightest tone, and if plucked by some hard substance it is at its very brightest. The Mandolin is an example of this. We pluck the harp near the centre of the string, to reduce its overbrilliance.

Before speaking of tones produced by tubes or pipes we may add a few general points of musical Acoustics. Tone (or sound) travels at about the rate of 1,100 feet a second—about a mile in five seconds. It travels quicker in warm, damp weather, slower in cold, dry weather, although it is clearer in the latter and duller in the former. All kinds of tone have the same speed, but the deep tones travel *further* than the high ones. The deepest tone that the human ear can perceive has sixteen vibrations a second. This is sub-contra C, an octave below the deepest C of the piano. The highest tone that the acute brain can perceive has about 38,000 vibrations per second. This would be about four octaves above the highest E-flat of the piano. But there are very many brains which fall far short of hearing such a high tone. The extreme limits of pitch perceptible to the human brain, therefore, are

about eleven octaves and a minor third. Not nearly so much as this is employed in music, however. The average orchestral works have a compass of about six octaves, from the lowest E to the highest E of the piano.

The difference between tone vibration and color vibration is incalculable. The highest tone has about 38,000 vibrations per second, while the lowest color (red), has about 430,000,000,000,000 vibrations in the same time. There is much imagination in the connection which some musicians make between tone and color, so we may add that from the lowest visible color (red) to the highest one (violet) is less than an octave, the octave always meaning merely a doubling of vibrations.

Pythagoras first discovered the proportions of vibrations in musical intervals. It is unnecessary to present his table in a short article, such as the present one, but if intervals are in perfect tune they have the following proportions, the octave two to one, the perfect fifth three to two, the perfect fourth four to three, the major third five to four, the minor third six to five, etc. This means that if we play a perfect fifth, if it be in tune the upper tone will vibrate three times to every two of the lower; in a perfect fourth the upper will vibrate four times to every three of the lower, etc.

Now if we adopt this exact tuning in our diatonic scale system, we must measure our intervals from the keynote and have the pitch of the notes slightly changed according to that note. Thus if we played D as the second note of the scale of C, or the fifth of the scale of G, or the fourth of the scale of A, it would have to be tuned differently each time. Also, in the tuning of Nature (the name given to this system of Pythagoras), C-sharp would be a note nearer to C than the present pitch, and D-flat nearer to D. Such a tuning would require a different keyboard for each key. In the old times they got around the difficulty by slightly altering the true pitch of a couple of notes and by remaining in three or four keys. Such keys as that of four flats or sharps, and all beyond, were never used. Andreas Werckmeister began a reform in the seventeenth century (Willaert, in 1550 had suggested something of the kind), and Bach finally established it. In 1722 Bach wrote in all the 24 keys, major and minor, in the first part of his “Well-tempered Clavichord.” But this involved discarding the minute deflections of pitch, up and down, which the scale of true intonation demanded, and ignoring the difference between a flat and a sharp (as A-sharp or B-flat) and dividing the scale into *twelve equal semitones*. This has been done, and this is our tuning of to-day. It is called the “*Tempered Scale*,” and it permits us to use a single keyboard, on piano or organ, and yet play in any tonality. Some of the intervals of this universal system of to-day are noticeably out of tune, however. The thirds and sixths are the farthest from true pitch, and often in playing these upon an organ a distinct throbbing (the “*beats*”) will be heard, which is occasioned by the fact that the tones are not in true natural proportion to each other. The



other intervals, however, are so slightly deflected that they occasion no inconvenience of any kind. But were the octaves on piano or organ as much out of tune as the sixths and thirds are, the result would be unbearable.

Pipes or tubes vibrate in the proportion already given for strings, *i.e.*, the vibrations vary inversely as the length. Half the length of a given pipe will sound an octave higher, two-thirds the length a fifth higher, etc. Here, however, we come to a more definite table of lengths, for the tone and pitch of a string would be modified by thickness, tension and density. An open pipe 32 feet long would sound subcontra C, the deepest audible tone, an octave below the deepest C on the piano keyboard. A pipe 16 feet long would give the deepest C of the piano, one eight feet long an octave higher, and so on.

The width of a pipe would affect its pitch but slightly, the wider pipe being a little the flatter, but wide pipes sound mellow or hollow, while narrow pipes sound bright and shrill. In studying the elements of the laws of pipes we approach one of the most striking of acoustical laws, *Synchronism*. This is the sympathy of any vibrating object for vibrations of its own number, or of twice, thrice, four times, five times, or any equal multiple of its own number. These latter give the overtones of the object, and it will respond to these as well as to the vibration-number of its fundamental. All tubes, whether organ-pipes, cornets, clarinets, or any others are played upon this principle, but the vibrations are started in different ways in each of them. Thus in a reed pipe of an organ the air is made to vibrate by the rapid swinging of the reed at the vibration-number of the fundamental tone of the pipe, or any of its overtones. In a flue pipe the air is made to vibrate by forcing it through a narrow crevice at the mouth of the tube, and the air within vibrates in sympathy. It has been conjectured that a reed of air is formed at the mouth of the pipe by this process. The air-column in the pipe vibrates in synchronism with the vibrations of the reed, though the latter are usually "governed" by the shape of the tube.

As regards the brasses and other tubes let us begin with the simplest tube imaginable, a post-horn, such as is used on a tally-ho coach, with a tube four feet long. This ought to sound small C (on the second space of the bass clef) but the tube is too narrow for its vibrations to form. Its first overtone would be middle C of the piano. It sounds this very faintly. But if the player now causes his lips to vibrate more rapidly, it will clearly sound the overtones G, C, E, and G, according to the number of vibrations that his lips are causing. The lips vibrate in synchronism with the air-column in the horn.

The cornet is played upon precisely this principle, but each of the keys makes a longer tube of the instrument, and the longer the tube the deeper its series of tones. Thus the plain tube, not using any of the keys, will sound a series of at least half-a-dozen tones. The middle key (there are only three) will open a

bend, or crook, and add its length to that of the tube, which now gives half-a-dozen tones each a semitone lower than the first series. The first key (nearest the mouthpiece) makes the tube longer still and gives another series, a tone deeper; the third (or first and second together) makes the tube still longer; the third and second, the third and first, and all three keys, each produce a deeper tube with a deeper series of tone. Thus the cornetist has really seven tubes of different lengths in his hands when playing the single instrument. Valve trombones, horns, trumpets, etc., are all played upon this principle, but in the slide trombone the lengthening of the tube is visible to the eye. The reader who cares to study this system more minutely will find tables given in "Elson's Music Dictionary" and explanation of the wood-wind instruments in Arthur Elson's "Orchestral Instruments and Their Use."

Shape of the pipe has also its influence upon the quality of tone, altering the proportion of overtones. A cylindrical tube has a mellow tone, while a conical one has a brighter one. The tubes of the flute and clarinet are cylindrical, while that of the oboe is conical. Organ pipes present different diameters and shapes for this reason. The narrow tube of the trumpet gives a brighter tone than the wider one of the cornet.

The subject of *Synchronism* is one of the most interesting in the whole domain of acoustics. Every one has had some experience of it in the vibrating of some particular object in the room when one particular note of the piano is struck. In St. Louis, at the great World's Exposition, while the organ was being played in Festival Hall, suddenly, at a full-toned chord, the skylight burst asunder and fell in fragments upon the audience below. Many were the comments that followed, and almost every one thought that it must have been the result of some very harsh tones. It was, on the contrary, the result of very pure tones, whose vibration-number was the same as that of the skylight. Another popular error is the belief that there is a great rush of wind through the organ pipes when they are sounding. There is nothing of the kind. The vibrations that we have spoken of in this article are merely condensations and rarefactions of air, travelling outward in rapid alternation; and they can scarcely be perceived except by the ear. Place the hand opposite the bell of a cornet while the player is giving a loud tone and you will feel no rush of air at all. The vibrations are really the particle-pushes mentioned above—a series of condensations and rarefactions travelling through the air at the rate of about 1,100 feet a second.

Two great discoveries must come soon in the domain of Acoustics. One will be the application of the huge force that is latent in *Synchronism*. As a building, or bridge, or monument, may have a vibration number, if we sounded one of its overtones continuously we could overthrow such an edifice most easily. The miracle of the destruction of the walls of Jericho, narrated in the Scriptures, may therefore have its foundation in scientific fact.

The second discovery will be the more perfect analysis of tone. It is quite possible that we may yet analyze a tone as exactly as we now do a chemical substance. If this could be done we could make a written record of the proportion of overtones in Melba's voice and our descendants of 500 years hence could exactly reproduce that voice from the written analytical record.

It may be mentioned that our reproductive tonal machines, which have accomplished such wonderful things, are more nearly perfect with full-toned voices than with delicate ones—better with violoncello than with violin. This is because the high, faint overtones do not record themselves upon the wax. Nevertheless these records are marvellous enough as it is.

Discoveries will also be made in the domain of architectural acoustics. It is very possible that this is one of the lost arts. The ancients possessed some arts which have vanished with them; among these are the art of polishing the grooves of an intaglio; malleable glass; certain permanent dyes; and the mediæval art of burnishing gold-leaf upon parchment. But none of them is so important as *Architectural Acoustics*. Berlioz has well said that a hall is in itself a musical instrument, for certainly a tone is glorified or spoiled by the acoustical condition of the hall where it is heard. The ancients built with surety in this matter. They had some formula, that we do not possess, which caused all of their temples to be effective for sound.

Occasionally we find some enthusiastic modern architect who believes that we possess the essentials of acoustical building; but the long list of failures, many of the edifices being in colleges and universities, is a living proof of our ignorance in this matter. The laws of tone reflection are by no means fully understood. In Paris the hall of the old Conservatoire, irregular in shape, horrible in ventilation, was yet the best hall in France for music. When the Parisian scientists set about scheming for a still better and larger hall, they unitedly brought forth the Trocadero, which is acoustically poor.

Echoes have something to do with defective halls. If we could trace the location and track of such a reflected sound, a tiny wire strung across its path would cause it to vanish. One of the finest-looking churches in Boston was found, at the first service held within it, to bring forth a Babel of echoes at every sound. Numerous wires and every other effort of modern acoustical science proved in vain, and the church was sold at a disastrous loss. The purchasers raised the floor, built in a gallery, and changed the ceiling, and (although these changes were made at haphazard) the church has become usable. The architect who built this church afterward built another famous Boston church which is fairly good in its acoustics.

In the New England Conservatory of Music, in Boston, one hall (Jordan Hall) is very near to perfection, while a smaller one (Recital Hall) is acoustically imperfect, both being in the same building and planned by the same architect.

Sometimes there are "dead" places in a hall, where, for some mysterious reason, one cannot hear well, the sound being deflected from these seats. The former owner of the Boston Theatre, Eugene Tompkins, once told the present writer of a single bench in his auditorium in which hearing was difficult, while every other part of the large theatre was perfect. In the old Chickering Hall in Boston, the present writer has had definite experience of this deflection of sound, for his regular seat was in the heart of a "dead" section. On changing his seat there was a totally different effect given by the music.

The Tabernacle, in Salt Lake City, is a miracle of perfect acoustics. Such perfection is sometimes a matter of a very few inches in the shape of the structure, for copies of excellent halls have been built and have sometimes proved to be decidedly inferior to their originals.

We have here presented merely the elementary points of acoustical knowledge which every musician should know about. A more scientific and detailed account of many of the above points may be desired by some readers. For the benefit of these we append a list of works which may be consulted to advantage.

#### ACOUSTICAL WORKS SUGGESTED.

TYNDALL: On Sound. An excellent and very readable work, but it does not go deeply into the musical points, since Tyndall was not musical and distrusted himself in that field.

ZAHM: Sound and Music. A commendable treatise, fully illustrated and not too abstruse for the average reader. The musical side is very fully treated, but, in common with many scientists, Father Zahm attacks the Tempered Scale of our musical system.

POLE: The Philosophy of Music. A very thorough work which goes more deeply into the musical side of the matter than any other. It is cordially recommended to the earnest student.

BLASERNA: The Theory of Sound. This work also goes deeply into the musical side of the matter. It is not too scientific for the average reader.

ELSON, ARTHUR: *Orchestral Instruments and their Use*. Contains explanations of the laws of tone production in various orchestral instruments. Is not too difficult for the average reader.

TAYLOR: Sound and Music. Is interesting and not too technical.

HELMHOLTZ: The Sensations of Tone. This is the epoch-making work to which reference has been made in this article. It was first published in 1862. It is very large and extended and is also decidedly technical. Only in one point does it fall short of the highest attainment—in the endeavor to find a scientific explanation for beauty of melody. As the book is far too large and technical for the general public, a smaller edition has been made under the title of "The Student's Helmholtz." This may be commended to regular acoustical students, but non-scientists had better begin their studies with some of the other works above mentioned.

As simple introductions to the above works we can mention: ELSON, L. C.: *The Theory of Music*. The first four Chapters.

HAMILTON: *Sound and its Relation to Music*. A very good primer of most of the information necessary to the musician.



# THE ORCHESTRA







## THE DEVELOPMENT OF THE ORCHESTRA

### A HISTORICAL SKETCH

BY RICHARD HOFMANN

THE early history of music is, for the most part, still in shadow. It was long after the beginning of the Christian era that certain information about the musical instruments used by people of culture, their material, or anything positive respecting their sound, tone-compass, and power of expression, was transmitted to posterity. Information about very old instrumental music, and the art-music for all sorts of dramatic representations customary in the middle of the fourteenth century and earlier, is not wanting, but no pieces of instrumental music dating much before the fifteenth century are extant. Many of the string and wind instruments known to have been in use from the earliest childhood of mankind have descended to us only in name.<sup>1</sup>

<sup>1</sup> See Seb. Virdung, "Musica getütscht" (1511); and Agricola, "Musica Instrumentalis" (1529).

Many instruments, such as the flute à bec, cornet, shawm, dulcimer, krumhorn, lute, harp, and bombardon, existed in two, three, four, or five different sizes, answering in compass to soprano, alto, tenor, and bass.

The majority of these musical instruments were used by strolling players; a few only had a place in art-music, then in the first stage of development. The lute of this period was a domestic instrument; while the organ, zinke, and sackbut (the trumpet and kettledrum also) were used to support the chorus or to strengthen the *cantus firmus*. Subsequently the different species of musical instruments were grouped as clavicin, clavi-chord, and virginal; lute, theorbo, chitarrone, viol, and gamba; fife, flute, shawm, bombardon, cornet, krumhorn, trombone, and trumpet; kettledrum and drum.

Since independent forms of instrumental

music were altogether wanting during the fifteenth and sixteenth centuries, such bits as were appropriate for wind instruments were selected by the players from the vocal parts at hand. Accordingly, we find upon churchly and secular music the note: "Pleasant to sing, and also serviceable for all manner of instruments."<sup>1</sup> Although the technic of instruments was making progress, instrumental music was only the echo of song.

By the end of the fifteenth and the beginning of the sixteenth centuries, however, a better choice and use of instruments came into practice in the sonata, which then made its appearance; but it must be remembered that the instruments then existing could be used but at haphazard, and that their compass corresponded to that of a single human voice only.

Giovanni Gabrieli (1557-1612) was one of the first to essay the union of song with instrumental music. He not only separated the instrumental from the song parts, but also set beautiful pieces of music for instruments only. His treatment of the instruments used in the latter was similar to that of the voices in singing; but the parts were allowed much more independence of motion. The lute and theorbo were then used to play the figured bass in the orchestra.

The seventeenth century witnessed a marked advance in instrumental music. Orchestration was elevated and built out not only in the sonata and in the suite which grew out of it, but also in the opera and cognate forms which now appeared. In those days the trumpet had the value of a perfected instrument, and its music, with kettledrums, played no insignificant rôle during this century. In the same epoch the fife and drum and similar instruments accompanied the dance.<sup>2</sup>

The combination of different instruments—for example, that of flutes, violins, fagotti, and gambas—was not customary during the earlier half of the century. The members of

each family were played ensemble like a chorus in three, four, or even five parts, made up of flutes, zinken (also known as cornett), fiddles (i. e., viols), or trombones. Then and later the string chorus consisted of discant, alto, tenor, and bass viols. Prætorius preferred to add a large bass viol da gamba to the other gambas—the forerunner of our contrabass.

Monteverde (1568-1643) systematized and broadened the orchestra, introducing numerous innovations, such as the tremolo and pizzicato. He wrote out the notes for each instrument, and by appropriate treatment endeavored to bring out their characteristic effects. The predominance of the wind instruments gradually disappears after Monteverde's time, while the string family, and even the lute and cembalo, come to the fore, and grow into general use.<sup>3</sup>

The lists of the instruments with which Monteverde and his contemporaries worked are, for the most part, to be found only upon the title-pages of the scores which they have handed down. The indications for the instruments are hardly to be detected in the few meager notes. Giovanni Gabrieli occasionally indicates the instruments to be employed. He uses the violin in its present shape and present part in instrumental music. The cornet then possessed a more vigorous quality for leadership than did the viola or the violin; the latter could at that time be used in the first position only. The art of assigning the instruments their parts and their proper treatment was still in its humble beginning. The accompaniment of the solo voices was usually filled out in the simplest way by the cembalo, lute, or theorbo. There is a toccata for four trumpets noted in Monteverde's opera (the trumpet is also called the clarino). Each trumpet part is here designated, according to custom, with a particular name—for instance, clarino primo, clarino secundo, prinzipale (as third voice), and toccata (as fourth voice).<sup>4</sup>

<sup>1</sup> "Sammlung von Liedern," H. Fink. Nürnberg, 1556.

<sup>2</sup> See Altenburg, "Heroisch Musikalischen, Trompeter und Pankenkunst, Halle," 1795. For the musical instruments in use at the commencement of the seventeenth century, see Prætorius's "Syntagmatis Musici."

<sup>3</sup> During the seventeenth and to the end of the eighteenth century the cembalo appears, in almost all the instrumental compositions, to accompany the recitatives, and especially to fill out the harmony according to the prescribed *continuo* (figured bass). The organ served the same purpose in church music.

<sup>4</sup> The custom of indicating the trumpet as "clarino"



As early as the commencement of the seventeenth century little tone-pictures made their appearance, both in the opera and as separate short musical compositions. Farini (Dresden Royal Library) shows naturalistic imitations in his four-voiced instrumental dance-pieces. The echo was also employed as a tone-effect.

Francesco Cavalli (*circa* 1600–1670) continued the work of broadening and improving the orchestra. Operatic and other musical forms were transplanted into France and Germany, and there received a wider development, particularly in instrumentation.

Composition became freer in the second half of the seventeenth century; and execution, and the development of accompaniment and of the introduction and the interlude, made great strides. The grouping of the instruments was more many-sided, and it became customary for them to take a much more active part. H. Schütz (1585–1672) employed from one to four string-instruments, one or two flutes (*schnübel*), from one to four trombones, and as many lutes. Cesti (1620–1669) wrote for violins, alto and tenor, bass viols, and the cembalo and the organ, as well as for two cornets, trombones, fagotto, and regal. Legrenzi (1625–1690) distinguished himself by his treatment and development of the instrumental accompaniment and the recitative. The first independent string orchestra existed in France under Louis XIII and Louis XIV, and was known as “Les Vingt-Quatre Violons.” It employed three kinds of viols, named *haute-coutre*, *taille*, and *quinte*, respectively. Lulli (1633–1687) laid the foundation of the string orchestra in his compositions.

The wind-instruments—flutes, oboes, and fagotti—appeared but little, and horns and trumpets were seldom used.

The art of violin-playing was advanced by Corelli<sup>1</sup> (1653–1713) and Torelli (1658–1695). The former is noteworthy as the founder of a school of violin-playing. The earlier tone-compass of the violin in both orchestral and solo playing was enlarged by both these masters.

lasted until Beethoven's time. A group of two clarini and *prinzipale*, with kettledrum as bass, occurs in Bach's cantatas.

<sup>1</sup> See his sonatas, suites, and concertos.

Henry Purcell (1658–1695) formed his orchestra out of a variety of string-instruments, two flutes, two oboes, two trumpets and kettledrums. Rameau (1683–1764), using the same instruments as Lulli, was in advance of him in orchestration, making the flutes, oboes, and fagotti strengthen the strings. Alessandro Scarlatti (1683–1775) employed two violins, viola, bass, flutes, two oboes, fagotto, and two horns, besides trumpets and kettledrums. Adolf Hasse (1699–1786) gave the strings the preference; the flutes, oboes, and fagotti have but little part in his compositions, and horns and trumpets are seldom seen.

In the existing scores of the masters above named, in which the instruments to be used are seldom enumerated, the voices of the instruments are written out in the symphonies and the *ritornellas* only.

Solo and chorus music, and even orchestral parts, were almost always written with figured bass (*continuo*), which at that time was carried either by the cembalo or by the organ.

During the sixteenth and seventeenth centuries the grouping of the instruments underwent many changes, and their application was extremely varied. All the discoveries of the earlier masters were surpassed by Bach and Handel, whose correct and artistic use of the several instruments inaugurated a higher development of orchestration, which in their hands became richer and firmer. Sebastian Bach (1685–1750) used two violins, viola, and viola da gamba,<sup>2</sup> the flute à bec and flauto traverso (German flute), oboe, oboe d'amore, *taille*, fagotto, corno da caccia, horn, trumpet, trombones (usually triple—alto, tenor, and bass), and either organ or cembalo. He seldom honored the *violino piccolo* and the *violoncello piccolo* by a share of the work. His wood and brass wind-instruments usually appear in twos; the trumpets and trombones were often used in greater numbers; the violas were doubled, and the oboes tripled. The grouping of Handel (1685–1759) differed from that of Bach in leaving unused several instruments—for example, the oboe d'amore

<sup>2</sup> The violoncello was derived from the five- or six-stringed viola da gamba. It came into use in its present form and tuning, side by side with the viola da gamba, at the beginning of the eighteenth century

and the *taille*. Both masters scored for the lute and the theorbo; but these were soon after displaced by the cembalo and disappeared from the orchestra. The organ in church music and the cembalo in secular music acquired great importance. They performed the *continuo* (figured bass), accompanied

and the fagotto in many cases strengthens the bass. Bach used the trumpets both for chorus and solo, but he gave more attention to the trombone. Handel preferred the trumpet<sup>1</sup> to the latter. To this day the solo parts in the works of Bach and Handel are a touchstone to the ability of a trumpeter.



ST. CECILIA.

Painted by Domenichino.

the recitative, filled out the harmony, and strengthened the orchestra.

In the compositions of Bach and Handel, string- and wind-instruments appear in solos as well as in different combinations. The horns in different keys and the fagotto play a more subordinate rôle. The horns now most frequently fill in and help the trumpets,

The kettledrums, used in pairs, offer nothing remarkable in the works of either master. The tuning is in the tonic and fifth of the key in use, or their inversion; and,

<sup>1</sup>The *tromba tirarsi*, which Bach employed in both solo and chorus work in his cantatas, has become a slide-trumpet (*discant-posaune*) similar to the English slide-trumpet.



as was the case with the composers earlier named, they find their place in the *forte* passages.

Bach and Handel use, in addition to the instruments already mentioned, the bells (*campanella*); and Handel scored for the harp. Bach's treatment of the instruments is rather similar to that of Handel, and their tone-color is marked in broad lines. Handel obtained great success by his effects of color and by working with masses of tone, while Bach achieved a mighty effect by his deep earnestness, strength, and fullness of expression.

Both masters offer a greater variety of instruments than the composers preceding them, and achieve a correspondingly greater success. Pergolesi (1710–1736) broke away from his predecessors in his instrumentation. He is probably the first who wrote a mass for a double orchestra. The same effective instrumentation and lively dynamic shading are observable in the works of Jomelli (1714–1774), who was the first to introduce the *crescendo* and *decrescendo*. Delivery with nuances was introduced by one of his pupils into the Mannheim orchestra, where Mozart heard it and patterned by it. Jomelli scored his violins with more richness and variety than did his predecessors. The wood and brass wind come in play oftener and with more effect, and cymbals and triangles are introduced.

Piccinni (1728–1800) availed himself of two violins, viola, bass, flutes, oboe, fagotto, horns (basso in B, C, D, E flat; alto in E, F, G, A, and B<sup>1</sup>), trumpets, and kettledrums. In his scores the wood wind has attained a greater independence, but it also frequently strengthens the other instruments.

Gluck (1714–1787) made no demand upon a large orchestra; but he knew how to use his instruments well, selecting and grouping them with reference to their characteristic qualities. He tried to give vigor to the instrumental portions of his work, and to obtain effective picturesque instrumentation by artistic use of the tone-colors of his instruments.

The cembalo, which had carried the figured

<sup>1</sup> These tunings brought the horn into more easy and therefore frequent use.

bass, fell more and more into disuse in Gluck's instrumental music.<sup>2</sup>

Gluck employed harps, trombones, cymbals, triangles, the flageolet, and the big drum in several of his works. He used the trombone in four voices: descant, alto, tenor, and bass. The descant trombone was also replaced by the cornet. He forced the flute, oboe, and trombone into more capability of expression than ever before. During the eighteenth and the beginning of the nineteenth century the violins were more frequently set in several voices, both in sacred and profane music, for the purpose of maintaining a quiet, earnest, and stately tone-color.

Grétry (1741–1813) scored for two violins, viola, bass, one or two flutes (*piccolo* also), two oboes, two clarinets, two fagotti, two horns, two trumpets, kettledrums, the great and the small drum, and the triangle. Gluck used the same setting. Grétry was certainly the first to score for two clarinets, but he made less frequent and less advantageous use of them than did the masters succeeding him. Oboes, and clarinets in C, as well as horns and trumpets, may be found in the scores of this period, grouped together and indicated upon the same two-stave system. The clarinets play the same notes as the oboes, and the trumpets the same as the horns. Very often the second violins play in unison with the first, while the viola moves in octaves with the bass. The wood wind gains in freedom and self-assurance. The horns, trumpets, and kettledrums are more especially reserved for the *forte* passages.

The supremacy obtained by instrumental music after Bach and Handel was the direct result of Haydn's instrumental compositions. Haydn (1732–1809), who created the symphonic form in its broader development, was the founder of modern chamber music and of instrumental music as an independent art. His orchestration usually included second violins, viola, violoncello,<sup>3</sup> bassi, flutes and piccolos, two oboes, two fagotti, horns, and

<sup>2</sup> The cembalo was displaced by the hammer-clavier, but the latter was hardly used except in opera recitative.

<sup>3</sup> The violoncello had now displaced the viola da gamba. The designation "bassi" usually includes the violoncello and contrabass.

kettledrums tuned in tonic and dominant. His smaller symphonies usually called for from four to seven wind-instruments, besides the customary strings, but seldom included the kettledrums.

Haydn relegates the trumpets and trombones farther to the background. His larger symphonies and other works call for from eight to twelve wind-instruments, among which are clarinets, trumpets, and kettledrums, besides the body of strings. He unites clarinets and trombones in his later works only. Instruments of percussion, such as the great drum and the triangle, occur in his military music. In the "Creation" he scored for three flutes, three trumpets, and a contrabass. Neither the cembalo, the clavier, nor the organ occurs as frequently in Haydn's scores, secular or sacred, as in those of his predecessors. The principal rôle in Haydn's compositions is played by the stringed instruments, which in his hands attain more unity, freer treatment, and better combination. The wood wind, with the occasional exception of the flutes, usually takes a secondary part, an arrangement which had already become customary. The wind-instruments enter independently in connection with the strings, or united with them in varying numbers, and their use shows increasing freedom. The brass wind and the kettledrum receive fewer prominent parts than heretofore, but are depended upon for the rhythmic accent and the *forte* passages.

Haydn was probably the first composer who, in his orchestration, did not invariably carry his parts through uninterruptedly, but also employed instruments to fill out here and there, and in special groups. His instrumentation remains clear and transparent. Later masters have emulated it in many particulars, but it has been surpassed by none.

Mozart's (1756-1791) orchestra was, with few exceptions, composed on Haydn's earlier lines. Two bass-horns or two clarinets are called for by some of his scores. The distribution of the instruments is practically the same in operas and symphonies. In the divertimenti, cassations, and serenades the number of the string- and wind-instruments employed varies, and the interest is excited by the very remarkable group-

ing of instruments thus obtained. He scores for four horns in several pieces; for trumpets in five voices, and kettledrums in four, combined with one contrabass. In the symphonies the strings, singly or in the most varied combinations, obtain a better quality and heightened expression by discriminating and tasteful selection. The horns already find a worthy application, and are advantageously combined with the strings and wood wind.

Mozart's skill in the introduction of the clarinet and also the mandolin, and in giving them an intensive effect in the orchestra, remains unexcelled. He also gave the trombone its correct place, using it seldom, but then massively. The development of the instruments in freedom and expression, and their increase of compass and of general usefulness, continued under Haydn and Mozart. With very unpretentious means, their compositions obtain great effects both in significance of contents and in richness of construction.

The combination and treatment of the orchestral body in Beethoven's (1770-1827) earlier works are precisely identical with Mozart's usage in his last compositions. But Beethoven far surpassed his predecessor in the character of his musical ideas, and soon passed the boundaries of the earlier symphonic movements and instrumentation. The strings form the foundation, and appear in such multiplicity as was dreamed of by no earlier master. Beethoven worked his wind-instruments not only together, but also in one, two, three, and more voices, and even introduced them in solo passages. Thus he obtained new combinations and extraordinary effects. He endowed each several string and wind instrument with equal importance. Until he wrote the Ninth Symphony he varied but little from the place given each instrument in Mozart's orchestration. He occasionally added the small flute, a third horn, an alto and a tenor trombone, and a tenor bass. In the Ninth Symphony, however, he for the first time enlarged his orchestra by the addition of four horns, three trombones, a great drum, cymbals, and triangle. He also raised the importance of the instruments of percussion, particularly the kettledrum, for



which he invented tunings hitherto unknown.

In the symphony, "Die Schlacht bei Vittoria," the music of the Janizaries (military music) for wood and brass wind is introduced, together with the serpent, the great and the small drum, and still other sound-making constituents. Beethoven uses the harp but once in his compositions. His signs for expression and delivery are much more precise than those of his predecessors. His instrumentation is brilliant with beauty and richness of color; his power of expression, especially through the medium of the orchestra, surpassed everything hitherto known. Beethoven endeavored to make the orchestra a vivid expression of his thoughts. He defined the boundaries of instrumental music, and showed in his works what share it takes in artistic delineation. To Beethoven instrumental music owes its predominance over song. He created the ideal of purely instrumental music, in which sentiment, feeling, passion, and their opposites reach their fullest power of expression.

The romantic epoch of music now following drew into the domain of instrumentation two eminent masters whose names are synonymous with the truthful delineation of nature by music, through the medium of the orchestra. Carl Maria von Weber (1786-1826) was the first to transplant the fantastic into the territory of orchestral music. His instrumental music is full of poetry and dramatic power. Unity of coloring and new mixtures of clang-tints enriched an instrumentation which opened to the orchestra the path to its present dramatic development. How wonderfully and lovingly has he considered the wind-instruments! How picturesque and artistic are his instrumental combinations! Weber does not make the strings his only foundation: he builds upon the wind-chorus also; not seldom the latter receives the principal weight, and the result is his complete artistic justification. Weber was very careful in his use of instrumental color. He relied upon his wind-choir rather than upon the strings for the expression of passion, fear, pleasure, and joy.

Weber's orchestral palette consisted of two violins, viola, violoncello, bass, two flutes,

two oboes, two clarinets, two fagotti, four horns, two to four trumpets, one to three trombones, and kettledrums; added to these, in a few works, were the great and the small drum, tambourine, triangle, and even the guitar.

Weber, Schubert, and Mendelssohn were the first to score for violins *divisi*, and Weber was the first orchestral composer to use the *dämpfer*<sup>1</sup> (*sordine*) for the horns.

Mendelssohn (1809-1847) extended the domain of instrumental music in certain directions. His instrumental works display preeminently modern characteristic tone-painting. He drew upon but few more instruments than did Weber (the ophicleide and harp). Till the year 1840 the harp had been used by French and Italian composers much more than by German. Mendelssohn's mastery of means, technique, and orchestral color enables him to fill his works not only with beautiful pictures of nature, but with dramatic character, warm feeling, and tender grace and emotion. In expressing the outpouring of rage, the entire strength of his orchestra is put forth. One peculiarity of Mendelssohn is his habit of grouping his wind in opposition to his strings. His treatment of the wood wind is particularly effective. Some of his works display not only the national characteristics of their subject, but even those of the landscape portrayed. Both Weber and Mendelssohn introduced new variations for the player, and, according to the standard of the time, made rather high technical demands upon him.

Instrumental music developed more and more during the first half of the nineteenth century; its forms became more varied, and the orchestra everywhere increased, both in the number of players and the variety of instruments. The improved mechanism of the wood wind and the introduction of valves in the brass wind facilitated a lighter treatment and a greater variety of usage. Still, till the year 1840 and later the horns and trumpets were scored in their natural scales in concert and theater music, although valve-instruments had already found entrance into the military bands.

<sup>1</sup> According to Mattheson (1681-1764), the *sordine* for the horn became known about 1748.

Spontini (1774-1851) and others not only increased the fullness of instrumentation, but gave it a new direction; while other tone-colorings and effects resulted from the influence of the new generation which followed them.

Meyerbeer (1791-1864) demanded for his works a large orchestra in which the following instruments found place: two to three flutes, two oboes, English horn, two clarinets, bass clarinet, two fagotti, contrafagotto, four horns, three to four trumpets, three trombones, ophicleide, two, three, and four kettledrums, large and small drums, cymbals, triangles, bells, and string orchestra. Meyerbeer was an innovator in the art of instrumentation. His exact knowledge and familiarity with every species of instrument helped him to devise novel effects and means of charm. He was one of the first to introduce the bass clarinet and the English horn to delineate characteristic scenes, and one of the first to make effective use of the pedal harp.<sup>1</sup> His studies in instrumental effects often conduced to striking refinements of technic.

In the creation of program music, tone-painting advances to prime importance. By playing upon tonal feeling and the sensations evoked by the mingling of different shades of timbre, it presents affecting and lifelike pictures with the greatest possible distinctness of expression.

Berlioz (1801-1869) led the way by augmenting the orchestra to unprecedented dimensions, and by enticing from its familiar instruments qualities of tone hitherto overlooked and unsuspected. The ease with which he seized the secrets of orchestration, combining and using the instruments to the full extent of their powers, was astonishing. He gave each instrument the task appropriate to its character in the readiest and most fruitful way. His orchestra consisted of two to four flutes, two to four oboes, English horn, two clarinets, bass clarinet, two fagotti, contrafagotto, four to six horns, two cornets, two to four trumpets, three trombones, one to two ophicleides, two to sixteen

kettledrums,<sup>2</sup> great and small drum, cymbals, triangle, tam-tam, string orchestra, and two or more harps. His compositions demanded from fifteen to twenty-six first and second violins, eighteen violas, from six to eighteen violoncellos, and from nine to sixteen basses. The E-flat clarinet and the sax-horns were introduced by Berlioz. He scored for two tenor trombones and one bass, and introduced the harp effectively in embellishments, and also as an obbligato instrument. Berlioz's efforts to obtain new means of expression from the instruments are often carefully studied out, striking, and refined. The surprise of the effect, the instantaneous result, is and remains the first object. Berlioz's new means of expression have greatly advanced the development of music, but his successors have in many respects handled such forms more advantageously.

With the second half of the nineteenth century the demand made by the composer upon the musical ability of the orchestra player became greatly increased. The young composers of to-day usually require a large orchestral machinery; consciously or unconsciously, they make their work very much too full, and assign tasks to the players which are not only unpractical, but impracticable. The valve-instruments in common use are able to play a more important part in the rich complex of sound; the effect of the orchestra is therefore more metallic; but too liberal use of brass often makes this quality disproportionately strong. The alto and tenor trombones are now disappearing, and are replaced by two tenor-bass trombones, in company with the bass trombone and the tuba, which came into use earlier.

The discoveries of Berlioz lie at the foundation of program music, but symphonic poetry, with new foundations and new aims, was developed to a great height by Liszt (1811-1886). Liszt wrote for a large orchestra, like that of Berlioz, though without indicating the number, however large, of the

<sup>1</sup>The double-pedal harp was invented about 1820, and raised by the modern technic of Parish Alvars to a concert instrument.

<sup>2</sup>Reicha (1770-1836) used eight kettledrums tuned chromatically and diatonically from F to E flat. Berlioz scored his "Requiem" for sixteen kettledrums tuned chromatically from F to F, of which the notes G, B, and E flat are doubled. He noted different kinds of kettledrum beats to obtain special tonal effects.



strings. He made no use of cornet or ophicleide, replacing the latter by the tuba.<sup>1</sup> His instrumentation is spirited, new, and characteristic. It offers the greatest splendor, but not seldom contents itself with modest coloring and soft mingling of clang-tints. All his pictures and moods are interesting, and delineated with the most fascinating combinations of instruments and tone-coloring. Liszt noticed new instruments and used them in appropriate places. His orchestral contrasts are often sudden and abrupt. His brass wind and the instruments of percussion are often too heavy. Liszt has extraordinarily invigorated instrumental music by his new means of splendor, and by the power of his individuality.

Richard Wagner (1813–1883) gave this branch of music a tremendous impulse. The orchestra, treated symphonically throughout his music-dramas, was most congenial to his genius. He combined in his creations the following instruments: three flutes (including the piccolo), two to three oboes, alto oboe (English horn), three clarinets, bass clarinet, three fagotti (including the contrafagotto), four to eight horns, two tenor and two bass tubas, three trumpets, bass trumpet, three tenor-bass trombones, contrabass trombone, tuba, one to two pairs of kettledrums, great and small drum, snare-drum, bells, cymbals, triangle, tam-tam, six harps, first and second violins always sixteen strong, violas twelve strong, twelve violoncellos, and eight contrabassi; in addition, the wood trumpet (substitute for the Alpine horn) and the muted trumpet, which was known as early as the beginning of the seventeenth century. Wagner and others also used harmonics (flageolet tones) which were originally written for string-instruments, in solo, only.

Wagner comprehended the individualities of his instruments and could unite them singly, as well as in groups and ensemble, in the most effective, fascinating tone-coloring. By his setting of the wood wind in three parts

and the brass wind in four, and his nice choice of his instruments,—as, for instance, the bass trumpet, tubas, tenor and bass, etc.,—he achieved numberless combinations and tone effects altogether novel, but he has been merely a pioneer in this direction.

The new tone-poetry of Richard Strauss offers various peculiarities in the arrangement and treatment of orchestral instruments. It demands not only a very large orchestra, but also accomplished artists of ready technic. His instrumentation and tone-painting show relationship to Berlioz, though his choice and combinations of instruments in orchestration, as well as his characteristic tone-color, are different. He employs instruments collectively, from their deepest to their highest registers, and has dared unheard-of innovations—for example, his use of mechanical devices, such as that of sordini with an ensemble of horns, trumpets, trombones, and tenor and bass tubas, which no one else had employed, to obtain his musical sketch, his tone-speech, brilliancy, and penetration of tone. He has attained striking effects by his treatment of the wood and brass instruments, but his tone-painting often seems too intense.

Strauss has been more independent than his predecessors in his choice of material and means, and includes the xylophone, which was known in the first half of the sixteenth century under the names of xylo-organum, wood harmonica, and straw fiddle.

Almost all the greater compositions of today are influenced by the instrumentation of the second half of the nineteenth century; almost all of the new Italians and new Russians have accepted the modern trend of music, but many Frenchmen turn rather toward filigree-work.

Whatever attention signs of dynamics may have missed among the old school of composers is all too liberally bestowed by our contemporary masters. Nuances are indicated for wind-instruments, and not infrequently even for the strings, which are absolutely impossible.

<sup>1</sup> The bass tuba displaced the ophicleide in the orchestra.





# MODERN INSTRUMENTS

## INTRODUCTION



THE orchestra as now constituted is practically that of Beethoven. As ordinarily distributed it is composed of a piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 kettle-drums, first and second violins, violas, cellos, and basses. The woodwind instruments are now frequently used in triplets instead of pairs, and the whole wind choir is extended at will by the use of the English horn, the bass clarinet, the tuba, the saxophone, or other less common instruments. The harp is also employed at times.

Orchestration, the art of writing for orchestra, has developed rapidly in recent years, yet the fundamental principles are those which guided Mozart and Beethoven. The modern efforts have been in the direction of increased sonority and richness of color. These ends are obtained by writing for a larger number of instruments and by dividing the old ones into a greater number of parts. The orchestra naturally separates itself into three groups of melodic instruments and one of merely rhythmic ones. The first three groups are the woodwind, the brass, and the strings, and the other is the "battery," as the group of percussive instruments is called. In this last group only the kettle-drums have musical pitch, except when bells are employed.

The woodwind is divided into flutes, which have no reed mouthpieces; oboes and bassoons, which have mouthpieces with two vibrating reeds; and clarinets, which have mouthpieces with one reed. Flutes used in triplets are capable of independent harmony, but all of a high pitch. Bassoons are the basses of the oboe family, and hence with two oboes and two bassoons composers can write in full four-part harmony for this class of reed instruments, and let them play by themselves when their peculiar thin, reedy quality is desired. The English horn, the alto of the oboe, can

be used as another part. Clarinets have a compass extending through the alto and soprano ranges of the human voice, while the bass clarinet covers the tenor and the bass. Here again the composer can get a full harmony in one family of wood. Thus the wood alone offers three distinct orchestral tints. But the instruments of the different families combine to make new tints. Flutes go well with clarinets or oboes, and clarinets combine admirably with bassoons. Furthermore, the whole wood-band can be used at once with fine effect. The older composers had conventional ways of writing for these instruments, almost always allotting the same parts of the harmony to the same instruments. The moderns have learned to vary this practice with excellent results. All the woodwind instruments can be used profitably as solo voices.

The brass offers three groups, horns, trumpets, and trombones, each of which is capable of independent harmony, while each may be combined with the other, or with any part of another, to make variety of effects. All are useful for solo effects, the horn being especially good for this purpose. The brass can also be used in many combinations with the woodwind. Horns, clarinets, and bassoons, for example, are frequently combined. The foundation of the orchestra, however, is the string quartet, as it is called, though it is really a quintet. Violins supply the soprano and alto parts of the harmony, violas part of the alto and all of the tenor; cellos run from bass up to low soprano, and basses give the deepest notes. The older composers made but poor use of the viola and the cello, but the moderns take every advantage of their compass and their individuality of timbre. Furthermore, the moderns subdivide the strings very often, writing at times for first and second violins in as many as six parts, for violas in two parts, and cellos in the same way. In this way the harmony becomes many-voiced and extremely rich.







## II. WOOD-WIND

## THE FLUTE IN C (ALSO CALLED IN D)

*(Transverse Flute)**French, Flûte (traversière).**German, Flöte (Querflöte).**Italian, Flauto (traverso).*

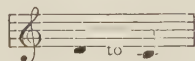
THE flute belongs to the class of wood-wind instruments without reeds.

*Construction.*—The flute consists of a tube open at the lower end and nominally closed at the upper, beyond the embouchure or mouth-hole, by means of a conical cork stop. In flutes made after Boehm's system the tube has now, instead of the old conical bore, a cylindrical one, terminating in a head with a parabolic curve. This tube consists of three joints:

1. The head, plugged at the upper end and containing, at about the third of its length, the orifice called embouchure, across which the performer directs the breath obliquely with the lips without closing it.

2. The body, containing the holes and keys necessary to produce the scale which gave the flute its old designation of D flute. The head and body together should theoretically give the fundamental note D, the six finger-holes being closed, and this is actually the case in the piccolo which is built without the foot; but mechanical exigencies connected with the addition of this joint render it impossible to preserve the original length of the body, so that the D is now produced through the second open key in the foot instead of being given out by the end of the tube formed by body and head together.

3. The foot, containing the additional keys necessary for extending the compass from



Flutes are made of various materials, wood (cocus), silver, gold and ebonite. The cone flute with open finger-holes has now been mainly superseded by flutes constructed on the Boehm system.

*Production of Sound.*—The flute is held transversely, with the embouchure turned slightly outward, so that the player's breath strikes the sharp outer edge of the orifice, setting up a flutter which reacts upon the stationary column of air within the flute, thus generating the sound-waves. There are sufficient holes and keys on the flute to produce all the chromatic semitones of the first octave. The next two octaves are obtained through the same holes by overblowing, i.e., by increased breath-pressure and a change in the position of the lips whereby the notes of the fundamental octave are reproduced an octave, a twelfth, or a double octave higher, aided by various devices for facilitating the production of these harmonic overtones.

*Compass.*—The compass of the newest C flutes is three octaves, with chromatic semitones from



The treble clef is used in notation.

The flute is a non-transposing instrument, the music being played as written.

*Quality of Tone.*—The peculiar timbre of the flute is characterized by a slight hollowness which may be accounted for by the paucity of upper partials present in the clang, for which, it is thought, the construction and proportions of the interior of the head may be responsible. The tone differs greatly in the three registers of the flute; the lowest being sonorous; the medium, sweet and elegiac; the highest, birdlike and brilliant.

*Possibilities.*—It is possible to play on the flute sustained notes, diminuendo and crescendo; diatonic and chromatic scales and arpeggios, both legato and staccato; leaps, turns, trills, etc. By the articulation with the tongue of the syllables "te-ke" or "ti-ke" quickly repeated, for groups of two or four notes, and of "te-ke-ti" for triplets, an easy, quick staccato, useful in accompaniments, is produced. This is called double or triple tonguing. Two or three flutes are used in large orchestras in harmony or unison, and one of the flute-players takes the piccolo when necessary.

*Origin.*—The flute is one of the most ancient instruments. The Egyptians had a long flute, held transversely, and of such length that the player's arms were stretched out to their full extent downward. This flute, known as the nay, was used without embouchure by blowing across the open end of the pipe. Eight persons are represented playing these nays on a tomb at Gizeh. Double pipes are seen repeatedly on their monuments; they were played with reed mouthpieces and were therefore oboes or clarinets, not flutes.

The Greek aulos and the Roman tibia were also pipes played by means of a double or a single reed mouthpiece and were therefore prototypes of the oboe or clarinet, and not flutes. The Etruscans, before the Romans, used the aulos as their chief instrument, both in its single and double form, and it is represented in mural decorations and on their beautiful vases. It is doubtful whether the Greeks used the flute proper, as did the Egyptians. We do not know exactly how the flute passed from the older civilizations to the newer in Europe; it was probably made known by the Moors or the crusaders. During the Middle Ages the flute seems to have been more fully developed in Germany than elsewhere. It existed in two forms: the direct or vertical like the recorder and the flageolet, instruments which are no longer in use in orchestras, and the German or transverse flute, which superseded the other form.

Bach gave the flute great prominence in obbligato and concerted passages, and since then it has been a favorite with all the great masters. Beethoven and Mendelssohn assigned to it the leading part for wind instruments. The flute generally plays with the violin, sustains notes with other wind instruments, or carries on conversations with the oboe and clarinet families, as in the grand symphony in C major by Schubert.

The most voluminous writer for the flute was probably Quantz, who composed 200 solos and 300 concertos for Frederick the Great alone. In Kuhlau the flute found its special exponent. This eminent contrapuntist devoted nearly the whole of his short professional life to compositions for this instrument.



## III. WOOD-WIND

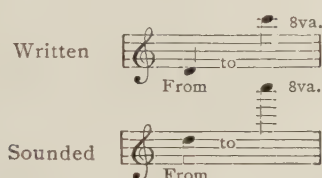
## THE PICCOLO OR OCTAVE FLUTE

*French*, Petite Flûte Octave. *German*, Pickelflöte.  
*Italian*, Flauto Piccolo, or Ottavino.

**T**HE piccolo, which belongs to the wood-wind class of instruments without reeds, is really only a flute on a small scale, having half the dimensions of the large concert flute. Its principle of construction is the same, and so is the method of producing the sound.

**Compass.**—It is called octave flute because its compass lies an octave higher than that of the concert flute, and the music for it is written an octave lower than the real sounds to avoid using so many ledger lines. The piccolo does not contain the additional tail-piece with the extra low keys which extend the compass of the flute.

**Compass.**—The compass extends, with all chromatic intervals:



**Quality of Tone.**—The notes at both extremes are not much used; the lower, because their tone is weak and ineffective, the upper, because of their extreme shrillness, and of the difficulty of playing them anything but fortissimo.

This instrument, except for a few harmonics on the violin, is the acutest in pitch in the orchestra. The medium register is the most used; its tone is clear and sharp. The piccolo has been found of the greatest value in imitative music, to depict the whistling of the wind in storms, as in Beethoven's "Pastoral" symphony, Wagner's "Flying Dutchman," and in conjunction with the violins in tremolo to depict the rustling of leaves in the breeze, as in the beautiful "Waldweben" in "Siegfried" and "Götterdämmerung." Verdi, in his "Falstaff," has shown that it can become a powerful comic agent, helping to reflect in the orchestral music the humorous situations of the drama. It is always used in bacchanalian music, and in any scenes of wild and frenzied gaiety. Berlioz had a great penchant for the piccolo. An exhaustive description of it may be found in his "Treatise on Instrumentation."

The piccolo is used singly in orchestras, and is generally played by one of the flautists.

## IV. WOOD-WIND

THE OBOE  
(*The Shawm*)

*French*, Hautbois. *German*, Hoboe. *Italian*, Oboe.

**T**HE oboe is an elaborate and complicated instrument of the double-reed wood-wind class.

**Construction.**—It is composed of a wooden tube with conical bore, widening out to form a small bell, and

having at the opposite end a short metal tube, to which are bound by silk the two thin pieces of cane forming the mouthpiece. Into this the player breathes gently. As he is obliged to loosen the lips from the mouthpiece to breathe out the superfluous air, he cannot execute very long passages without pauses.

**Production of Sound.**—The notes are produced by holes, some open, others closed by keys raised by means of levers. The newest models possess three or four alternative fingerings for certain awkward notes, which reduces the difficulty in fingering inconvenient passages. It is to Barret we owe the greatest improvements in this instrument. The oboe, like the flute, is an octave instrument, that is to say it overblows the octave. The oboe possesses notes sufficient for an octave or more with chromatic intervals. The next octaves are obtained by means of cross fingering and of the octave keys, which do not give out an independent note of their own, but determine a node in the column of air, and so raise the pitch of any other note played an octave.

**Compass.**—The compass of the oboe is from



The treble clef is used in notation.

The oboe is a non-transposing instrument which sounds the real notes written.

**Quality of Tone.**—If the reader wishes to distinguish the oboe speaking in the orchestra, let him bear in mind the quality of the bagpipe or musette; that will assist him in hearing the oboe. The quality of the tone is very penetrating (it can be distinctly singled out in a full orchestra playing forte) and rather shrill in the upper register, the lower being sweeter and more like that of the cor anglais, though thin. The quality does not otherwise vary much in the different registers. On account of this want of variety in tone and color, it is not a favorite solo instrument. In the orchestra, it is invaluable as a melody-leading instrument, balanced by clarinets and flutes. It is especially suitable for pastoral music, or the expression of sadness.

**Possibilities.**—It is possible to play on this instrument diatonic and chromatic scale and arpeggio passages, legato and staccato; leaps (staccato only); cantabile passages, sustained notes, diminuendo and crescendo; grace notes and trills (with reservations). Keys with many flats are the most difficult for the oboe-player. As the oboe-player gives forth his breath very slowly, long passages on the instrument are very exhausting.

**Origin.**—The oboe is of very ancient origin; it is derived from the instruments called, at various times, shawm, shalm, shalmey, chalumeau (from the Latin *calamus*, a pipe), with the bombard and pommer as tenor and bass. The descant shawm became the oboe, the transformation taking place during the seventeenth century in France. The archetype of the oboe has been found depicted in sculpture and painting in Egypt and Greece, and specimens have been discovered in tombs and mummy-cases with straws or reeds by their side, which were evidently intended for mouthpieces.

The Greek aulos and Roman tibia were prototypes of the oboe.

There are generally two or three oboes in an orchestra, and they play either in parts or in unison. Oboes were first used in military bands before being used in churches or for secular music, and their name, hautbois, indicates that they were the trebles of the wood-wind. The oboe assumed its present shape early in the seventeenth century.

## V. WOOD-WIND

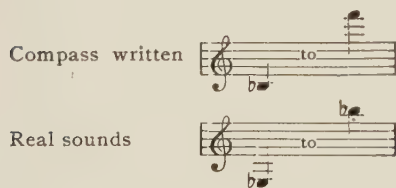
### COR ANGLAIS OR ENGLISH HORN

*German*, Englisches Horn. *Italian*, Corno Inglese.

**T**HIS instrument, which is better known by its French than by its English name, is not a horn, but a double-reed wood-wind instrument of the oboe family, of which it is the tenor; it bears the same relation to the oboe as the basset horn does to the clarinet.

*Construction*.—The cor anglais differs slightly from the oboe, in that it is longer by half, has a larger globular bell, and the wooden tube with conical bore is furnished with a bent crook, holding the mouthpiece. The fingering and the method of producing the sound are so similar to those of the oboe that the player of the one can in a short time master the other.

*Compass*.—The compass and clef are the same as for the oboe, but the cor anglais is pitched a fifth lower, being tuned to F. It is a transposing instrument, the music for it being written in a key a fifth higher than that of the composition. For example: a piece in A major would have to be written in E major for the English horn.



The treble clef is used in notation.

*Quality of Tone*.—The tone of the cor anglais is of the same penetrating quality as that of the oboe; the pitch is lower, but the tone sweeter and more masculine and melancholy, and often sounds like a wail. If the reader will bear in mind the quality of tone of a deep musette, it will assist him in distinguishing the English horn in the orchestra. This instrument, on account of its peculiar sweetness, is very suitable for pastoral music, and for expressing longing and tenderness, regrets or sweet memories, as in "Tristan und Isolde," in which opera it is extensively used. Wagner, however, not entirely satisfied with the cor anglais for representing the natural pipe of the peasant, caused an instrument to be made specially for him, which he called "Holztrompete," or wooden trumpet. This instrument resembles the cor anglais in form, being a wooden conical tube with a small globular bell. It differs, however, in that it has neither holes nor keys, only one piston placed at a third of the distance between the mouthpiece and bell. It is played through a cup-shaped

mouthpiece by overblowing, that is to say, that by the varied tension of the lips, and pressure of breath, the upper partials from the 4th to the 12th are produced. This instrument is in C, and is non-transposing.

*Possibilities*.—It is possible to play the same kind of music on the cor anglais as on the oboe, but the peculiar timbre of the instrument renders florid music quite unsuitable to it. Keys with many sharps or flats are the most difficult for the English horn.

*Origin*.—Cor anglais is a misnomer, for it is not a horn. It may have been derived from the old English shepherd's horn, which was a similar but more primitive instrument, made of wood. This instrument was sometimes found bent at an obtuse angle in the middle of the tube. The instrument is always made straight now. Like the oboe, it is a very ancient instrument, developed from the shawm through the family of pom-poms, of which the alto was the immediate forerunner of the cor anglais. The exact date at which the cor anglais assumed its present form is unknown; it was presumably in the seventeenth century, at the same time as the oboe.

Gluck was the first to introduce it into the orchestra in his opera "Alceste" in 1767, unless Bach's "oboe da caccia" can be identified as the cor anglais. This instrument was ignored entirely by Beethoven,\* Mozart, and Weber, but modern composers, Berlioz, Meyerbeer, Rossini, and especially Wagner, have fully appreciated its value.

## VI. WOOD-WIND

### THE BASSOON

*French*, Basson. *German*, Fagott. *Italian*, Fagotto.

**T**HE bassoon belongs, like the oboe, of which it is the bass, to the class of wood-wind instruments with a double-reed mouthpiece.

*Construction*.—The bassoon resembles a bundle of sticks; hence its name in German and Italian; whereas the French and English names refer to its pitch, which is an octave lower than that of the oboe. It consists of five pieces, which, when fitted together, form a wooden tube about seven feet long, with a conical bore. This tube is doubled back upon itself, the shorter joint reaching to about two-thirds of the longer, which reduces the height of the instrument to about four feet. The five pieces are the bell, and the long joint forming the upper part of the instrument when played (though its notes are the lowest in pitch), the wing overlapping the long joint, to which is attached the crook, a narrow metal tube, curved, and about twelve inches long, to which is attached the double reed forming the mouthpiece; lastly, there is the butt, which is the lower end of the instrument (when it is being played). This butt-joint contains the double bore necessitated by the abrupt bend of the

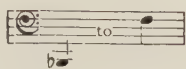
\* Beethoven's trio for cor anglais and two oboes was probably intended for oboe d'amore, or oboe da caccia. The oboe d'amore, which is an oboe of deeper pitch, has been prominently used by Richard Strauss in his "Sinfonia Domestica," and the Heckelphone, which is a barytone oboe (an octave deeper than the oboe), has been employed by the same composer in his "Salome."



tube upon itself: both bores are pierced in one block of wood.

*Production of Sound.*—The instrument is held in a diagonal position by the player, the lower part of the tube, played by the right hand, resting against his right leg and the little bell turned upward in front of his left shoulder. The notes are produced by holes and keys similar to those of the oboe. The mechanism and the fingering of the bassoon are very intricate.

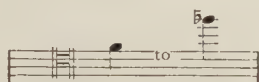
From B flat to F



These notes are produced by means of the keys only; the next octave from



is obtained by overblowing the notes of the previous octave an octave higher, and from



the notes are produced by overblowing the first or fundamental notes a 12th.

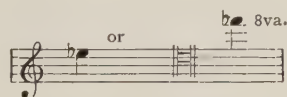
The power of obtaining a clear intonation depends a great deal on the correctness of the performer's ear; the bassoon and the trombone are the only instruments which resemble the strings in this particular. Bassoons by old makers, Savary in particular, are generally considered preferable to those of modern makers, as none of the attempts to improve or simplify this complicated and difficult instrument have proved successful. It is the only reed of which this can be said.

*Compass.*—The bassoon is an instrument reaching from B flat bass to A flat treble; its pitch lies two octaves below that of the oboe.



In notation, the bass and tenor clefs are used. The bassoon is not a transposing instrument—the music is written as sounded.

*Quality of Tone.*—The tone varies greatly in the different registers, being hard and thick in the lowest, sonorous and sweet in the medium, and somewhat agonized in the upper register. The newest models have small harmonic holes near the crook, which en-



able the player to extend the compass to E flat in the treble. These notes are called "vox humana" from their resemblance to the voice; they greatly resemble those of the middle register of the cor anglais. The timbre

of this instrument is similar to that of the cello, but more nasal and less penetrating.

*Possibilities.*—It is possible to play diatonic and chromatic scale and arpeggio passages, both legato and staccato, provided the tempo be not too quick and that the signature do not contain too many sharps or flats; sustained notes, crescendo and diminuendo; grace notes, etc.

The bassoon has been greatly valued in orchestras for two centuries or more; at first only as a bass instrument, but now as a tenor, or even alto occasionally. There are usually two bassoons, sometimes three, in the orchestra, and they play in parts or in unison. Haydn intrusted solo melody passages to it, as in the Minuet of the "Military" symphony, and gave it great prominence in his orchestral works; as did Beethoven, Mozart, and even Bach; indeed, it seems a favorite with all the great masters. Handel made a fine use of it in "Saul" in the scene with the witch of Endor, and in "Alexander's Feast" in the aria "Revenge, Timotheus cries." It is this instrument which is made by Mendelssohn, in the overture to "Midsummer Night's Dream," to represent the braying of the ass.

*Origin.*—This instrument, like the oboe, is thought to be of great antiquity in origin, its prototype being the shalmey or shawm; but in its present form it is said to have been discovered by Afranio of Ferrara, in the middle of the sixteenth century. The immediate forerunners of the bassoon, the pommers, brummers, bombards, as they were variously called, were already in use early in the sixteenth century—some time before Afranio's discovery, when there was a complete quartet of them. They consisted of a conical tube of wood, with a bell at one end and a bent metal tube at the other end, with a double-reed mouthpiece. The pommers were straight like oboes, and had pegs, which, when removed, altered the key of the instrument. This device would not be of much use in our modern music with its many modulations and abrupt transitions of keys.

The bassoon corresponds to the cello in strings, the bass clarinet in single reeds, and the bass tuba in brass-wind instruments. The French have a smaller bassoon, a fifth higher than the usual one, and called by them the basson quinte. It is a transposing instrument, sounding a fifth above the written notes.

## VII. WOOD-WIND

### THE DOUBLE BASSOON

*French,* Contrebasson. *German,* Contrafagott.  
*Italian,* Contrafagotto.

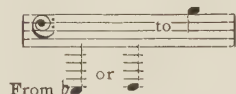
AS its name indicates, this instrument is the contra of the bassoon, and belongs to the double-reed wood-wind class.

*Construction.*—There are two chief makes: 1. The Belgian, chiefly used in French-speaking countries, consisting of a conical-shaped metal tube, with a large bell. It rather resembles the bombardon in outline than the bassoon. The tone of this instrument is naturally not the true bassoon tone merely extended in its lower register, for the brass tube slightly increases the hardness and roughness of tone, unavoidable in any case. 2. The German Contrafagott (of which there are sev-

eral models, Heckel's being the best known at the present time), which is more like the bassoon, consists of a wooden tube 16 feet 4 inches long, with conical bore doubled back four times on itself to make it less unwieldy. It terminates in a bell about four inches in diameter, and has a crook about two feet long, formed of a small brass tube with very narrow bore, to which is bound the double-reed mouthpiece.

*Production of Sound.*—The notes are formed through holes fitted with keys raised by levers, as in the bassoon; but the fingering of the double bassoon is by no means so complicated.

*Compass.*—The pitch of this instrument is an octave below that of the bassoon, and three octaves below that of the oboe; the compass extends from 16-foot C to middle C.



The notes of both extremes are difficult to produce. The bass clef is used in notation. Though the instrument is not really a transposing one, the music is always written an octave higher than the true sound to avoid using too many ledger lines.

*Quality of Tone.*—The tone is rough and a little rattling in the lowest register, but in the medium and upper, more like that of the bassoon; its volume of sound is not quite adequate to the depth of pitch, which might be expected to be the case, seeing the comparative smallness of the mouthpiece. It forms a splendid bass when united with the contrabasses.

*Possibilities.*—The double bassoon possesses every chromatic semitone throughout its whole compass, and can therefore play with facility in any key. Quick passages are neither easy to play, nor would they be effective, for this is essentially a slow-speaking instrument. The lowest notes are very difficult to produce, and almost impossible to play piano; but the instrument forms a grand bass to the reed family, and supplies the four notes missing in the double bass to reach 16-foot C.

*Origin.*—The double bassoon traces its origin back to remote ages, like the rest of the reed family: its immediate forerunner was the shalmey or pommer family. (See Oboe, *Origin*.) The exact time when this instrument took its present form is wrapped in obscurity, but we may safely assume it to be at a time subsequent to that at which the oboe became known as such, that is to say, during the first half of the seventeenth century. We know that Handel first introduced it in the coronation anthems in honor of George II, and that it was in use in military bands before it was introduced into the orchestra. Owing to its faulty construction and weak, rattling tone, it fell into disuse in spite of the fact that the great masters Haydn, Mozart, Beethoven scored for it abundantly. It is now much used again in modern scores. Beethoven has scored for the double bassoon in the C minor and the Ninth symphonies, and has even written an obbligato passage for it in "Fidelio." The double bassoon corresponds to the double bass in strings; in brass-wind, to the contrabass tuba; and in single reeds, to the pedal clarinet.

## VIII. WOOD-WIND

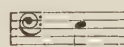
### THE CLARINET OR CLARINETTE

*French, Clarinette. German, Klarinette.  
Italian, Clarinetto.*

THIS instrument presents a variety of interesting and important features.

*Construction.*—The clarinet is a single-reed, wood-wind instrument, composed of a cylindrical tube of wood (generally cocus), terminating in a small bell. The beak-shaped mouthpiece of wood or ebonite (the latter substance does not crack or suffer from moisture) fits into a socket in the upper part of the tube. To this is bound by a ligature, adjusted by two screws, a thin and flattened piece of reed, which the player sets vibrating by blowing into the mouthpiece, thus producing the rich, mellow sounds peculiar to the clarinet family.

*Production of Sound.*—The notes are formed by means of nine open finger-holes and nine closed by keys raised by levers. These, with the bell, produce the nineteen semitones which constitute the fundamental scale of the clarinet; the rest of its compass is obtained by a key contrivance which, determining a node in the bore, raises the pitch of the instrument a twelfth. The fundamental bell-note, which in the C clarinet was E



will now be B

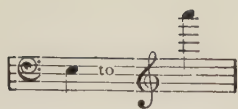


and so on with each of the finger-holes.

The flute, oboe, and similar instruments give the octave, or first harmonic, when overblown, because they act like open pipes, which give the entire harmonic series. In the clarinets, however, the effect is that of a stopped pipe, closed at one end, because of the size and strength of the reed, which is said to "govern the tube." Stopped pipes give only half the harmonics (the second, fourth, sixth, etc.), thus causing a soft and mellow tone. In tubes, a node is the point where the air vibrates with constant pressure, as at the end of the tube or opposite an opened keyhole. In the oboe, in which the reed always vibrates with the air-column (the tube is said to govern the reed), the reed is at the point of maximum change in pressure, called the ventral segment. In the clarinet, however, the reed vibrates against the direction of the air-vibrations, as it vibrates only half as fast as the oboe reed in the same sized pipe. The clarinet reed merely doubles the same air-condition that comes up the tube to it, either condensation or rarefaction. Thus it has the effect of being halfway between the node and the proper position of the ventral segment. As no ventral segment can form at the reed of a clarinet, it follows that subdivision of the air-column into even fractions is impossible, and every other overtone of the series remains silent.

*Compass.*—The compass of the clarinet is three octaves and a sixth with chromatic intervals, from E to C; the treble clef is used in notation. Real sounds from



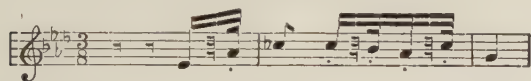


The lowest register is called chalumeau.

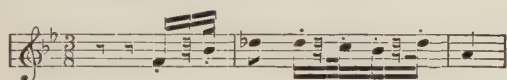
There are three principal treble clarinets, tuned to C, B flat, and A major, and as the fingering is the same for each, notes played on the B flat clarinet sound a tone lower, and on the A clarinet a minor third lower than the corresponding note on the C clarinet; it follows, therefore, that the music for the B flat clarinet must be written in a key a tone higher, and for the A clarinet a minor third higher than that employed in the composition. The clarinet is a transposing instrument. For example:

For the C clarinet or for the real sounds on the B flat and A clarinets:

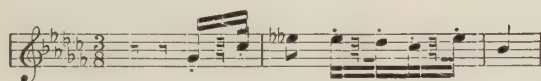
From Beethoven's Symphony, C minor. *Andante con moto*.



For the B flat clarinet written thus:



For the A clarinet written thus:



**Quality of Tone.**—The quality of tone of the three clarinets varies greatly; that of the C being shrill, hard, and less powerful than that of the other two; it is on that account little used, except for open-air music. The B flat clarinet is remarkable for great brilliancy and sonorousness, and is the most generally used, especially as solo instrument; the A clarinet is sweet and mellow. Composers take these differences of tone as well as those of pitch into consideration when writing for the instrument.

As in military bands the clarinets replace the violins, a smaller clarinet in E flat is used in addition, whose pitch is a minor third higher than that in C. There is also an A flat clarinet, transposing a sixth upward, which is used in some bands. Its tone is fiercely shrill, and it is only found in large military bands. The clarinet is much used for solo chamber and orchestral music; in the latter it very suitably carries on the melody, two or three clarinets being used sometimes in harmony, sometimes in unison.

**Possibilities.**—It is possible to play on this instrument sustained notes, diminuendo and crescendo; diatonic and chromatic scale and arpeggio passages, both in legato and staccato style; grace notes, trills, etc. Keys with not too many sharps or flats are the easiest for the clarinetist.

**Origin.**—The name of the instrument is derived from the Italian clarino; English, clarion (meaning trumpet). Its medieval prototype is probably, in common with all reed instruments, the shalmey or shawm. This was in its most primitive form a plain reed, called by the Romans calamus, which gave its name to the lowest

register of the modern clarinet. Roman pifferari and Italian shepherds still use a similar reed-pipe or shalmey. But to see it in its most primitive form, one must seek it among the peasants of the lower Rhine, where the youths make it in the spring, of green reeds or soft bark. It possesses a soft dreamy tone, not unlike that of the chalumeau register of the modern clarinet. The clarinet has only been known as such since about 1690, when it is said to have been invented by Johann Denner, of Nuremberg.

Neither Bach nor Handel has scored for the clarinet (the latter tried it once); Mozart was the first to make any extensive use of it in an orchestra, as a melody-leading instrument. Beethoven, Schumann, and in our own time Wagner and Brahms, have made the greatest use of it. Weber and Mendelssohn were the first to discover the worth of what may be called the king of the wood-wind instruments. The use of the deepest (chalumeau) register was superbly employed by Weber in his Incantation scene in "Der Freischütz," and Mendelssohn's "Scotch" symphony was the first symphony in which all the beauties of the clarinet were revealed.

## IX. WOOD-WIND

### THE BASSET HORN

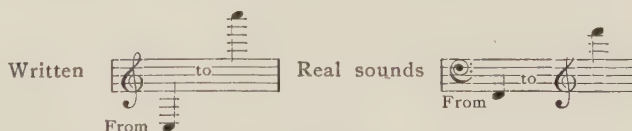
*French*, Cor de Bassette. *German*, Bassetthorn.  
*Italian*, Corno di Bassetto.

THE basset horn is the tenor clarinet, and therefore belongs to the family of wood-wind single-reed instruments.

**Construction.**—It is composed of a cylindrical tube of wood with a cylindrical bore ending in a bell, larger than that of the clarinet; it is played through a beak-shaped mouthpiece containing a single reed. The basset horn has usually an angular bend in the middle, or it doubles upon itself like the bassoon, but with a larger bell, or the bell is turned upward in the contrary direction to the bend of the tube near the mouthpiece, like the bass clarinet.

**Production of Sound.**—The basset horn has the same fingering as the clarinet, but its pitch is a fifth lower than that of the C clarinet.

**Compass.**—The compass of this instrument is four octaves, from great F to F in the treble.



The basset horn is a transposing instrument, being in the key of F, and its music is written a fifth higher than the real sounds. The treble clef is used for all but the very lowest, for which the bass clef is used.

**Possibilities.**—These are the same as for the clarinet, except that the three or four lowest notes can only be intoned slowly and detached; the upper register, being better represented in the clarinet, is not much used.

**Quality of Tone.**—The quality of tone is extremely reedy, and rich in the low register, which is the most useful for orchestral purposes. It is especially effective in mournful music.

*Origin.*—The basset horn was invented by Horn, of Passau, in 1770; hence its name, which has nothing to do with the horn itself. In French the name has been translated into cor, while bassette is a diminutive of bass. The predecessors and the prototypes of the basset horn are respectively the pommers and the shalmeyes, as of the clarinet. Mozart, Beethoven, and Mendelssohn have written a great deal of chamber and orchestral music for this instrument, and with modern masters its popularity is on the increase.

## X. WOOD-WIND

### THE BASS CLARINET

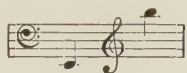
*French*, Clarinette Basse. *German*, Bassklarinette.  
*Italian*, Clarinetto Basso.

**T**HE bass clarinet is practically the A, B flat, or C clarinet, speaking an octave lower, and what has been said of the fingering and transposing of the clarinet holds good with regard to this instrument.

*Construction.*—The form of the bass clarinet differs from that of the treble clarinet in that it has a large gloxinia-shaped bell doubled up on the front of the instrument; the tube at the other extremity is serpent-shaped, and to it the mouthpiece is bound by means of a strong ligature with screws.

*Production of Sound.*—The sound is produced in the same manner as for the clarinets. On account of the great length of the instrument, the holes lie very far apart, which would make the instrument a very difficult one to play, but for the clever arrangement of the keys on long rods. The first makers of the instrument, who did not understand key work, made many futile attempts to cope with this difficulty by making the bore serpentine, by boring holes obliquely, etc. The fingering is now like that of the higher clarinets.

*Compass.*—The compass of the bass clarinet is the same as that of the higher clarinets in C, B flat, and A, an octave lower, therefore, for the C bass clarinet, thus:



Both bass and treble clefs are used in notation; when the latter is the case, it must be understood that the notes sound for the B flat clarinet a major ninth below, for the A a minor tenth below the written notes; but when the bass clef is used, the transposition is only 1 tone and 1½ tones respectively. The B flat and A bass clarinets are the most used.

*Quality of Tone.*—The quality of tone is less reedy than that of the higher clarinets; it rather resembles the bourdon stop on the organ. The tone is hollow and wanting in power, in the lowest register particularly.

*Possibilities.*—The bass clarinet has the same possibilities as the treble clarinet, with the exception of the lowest octave, which is slow-speaking, and chiefly used for sustained bass or melody notes, for the volume of sound makes rapid passages impossible. It is especially effective in gloomy and somber music.

*Origin.*—The prototype of the bass clarinet is naturally the same as that of the clarinet, but the instru-

ment in its present form (or nearly so) was invented in 1793, and the first instrument was made by Greser of Dresden. Halary and Adolphe Sax, of Paris, and Wieprecht, improved upon the original models in the first half of the last century, and through others the instrument has reached its present perfection.

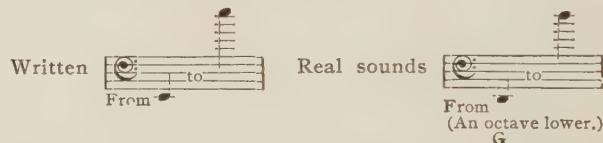
## XI. WOOD-WIND

### THE PEDAL CLARINET

**T**HIS is a comparatively new instrument invented by M. F. Besson (patented in 1891), which completes the quartet of clarinets as the double bassoon completes that of the oboes.

*Construction.*—In principle of construction, this instrument resembles the clarinet; it consists of a tube ten feet long, an ingenious combination of cylindrical and conical bore, doubled up at the lower end, which terminates in a metal bell. The mouthpiece at the other end is exactly like that of the other clarinets, but of a larger size, and it turns at right angles to the body of the instrument; it is furnished with a single reed. On the tube are thirteen keys and two rings; the fingering being absolutely like that of the B flat clarinet except for the eight highest semitones.

*Compass.*—The normal compass of the pedal clarinet is as follows:



with an extended compass in the bass to B natural, which will shortly be made available for practical purposes.

This instrument is in B flat, two octaves below the B flat clarinet. As it is a transposing instrument, the music must be written for it in a key a tone higher; and to avoid using many ledger lines, an octave higher besides. The bass or F clef is used in notation.

*Quality of Tone.*—The tone is rich, full, and powerful; the very lowest notes being unavoidably a little rough in quality, but much more sonorous than the corresponding notes on the double bassoon. The upper register resembles the chalumeau (lower) register of the B flat clarinet in quality.

The instrument has been used in American orchestral scores by C. M. Loeffler.

## XII. A RELATIVE OF THE CLARINET

### THE SAXOPHONE

*French*, Saxophone. *German*, Saxophon.  
*Italian*, Sassofoe.

**T**HE saxophone belongs to the clarinet family on account of its single-reed mouthpiece, but it cannot be classed as a wood-wind instrument, being made of brass.

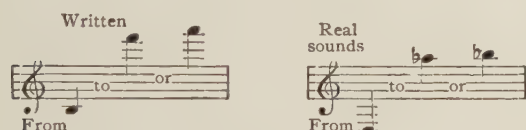
*Construction.*—The saxophone resembles the bass and pedal clarinets at first sight; but its tube is conical,



whereas that of all clarinets is cylindrical (except for the bell-joint in the bass and pedal models). The saxophone, then, consists of a wide-bore conical brass tube, doubled up near the bell, which is shaped somewhat like a gloxinia flower. The mouthpiece end is bent at right angles.

*Production of Sound.*—The saxophone has from eighteen to twenty keys; the fingering is similar to that of the flute and the oboe. The first fifteen semitones are obtained by opening successive keys, the rest of the compass by means of the octave keys. The saxophone may, therefore, be termed an octave instrument.

*Compass.*—The compass of the various saxophones extends over two octaves and a fifth, with all chromatic intervals. The chief saxophones are the soprano in B flat; the alto in E flat; the tenor in B flat; and the bass in E flat or B flat. All these are transposing instruments, and the music for them has to be written in a correspondingly higher key; for instance, B flat being one tone below C (the standard for all transposing instruments), its music must be in a key one tone higher than that of the composition. As the alto in E flat is most used, its compass will be given here.



The treble or G clef is used for all instruments; the real sounds of the bass and contrabass saxophones being two octaves lower than the written notes.

*Quality of Tone.*—The tone is inferior to that of the clarinet in quality, and is something like that of the harmonium. Berlioz says that "it is soft and penetrating in the upper registers, full and rich in the lower, and in the medium profoundly expressive; it has vague analogies with the cello, clarinet, and cor anglais, with, however, a brazen tinge."

*Possibilities.*—It is possible to play on the saxophone sustained notes, crescendo and diminuendo; scale passages, diatonic and chromatic; and it is an easy instrument to play.

*Origin.*—The idea of using a single-reed mouthpiece, with a conical tube, is due to a clockmaker of Lisieux, Desfontenelles, who, in 1807, made a clarinet with a conical bore, and a bell turned vertically upward. In 1840 Adolphe Sax, in trying to produce a clarinet which would overblow an octave, like a flute, instead of a 12th, discovered the instrument which he named the saxophone. Modern French composers, Meyerbeer, Bizet, Massenet, and Ambroise Thomas among others, have scored for it in most of their works. Kastner introduced it into the orchestra in 1844, at Paris, in his opera "Le dernier roi de Juda." Its value as a solo instrument, supported by trombones or by the cor anglais, as in the ghost scene in Thomas's "Hamlet," is great; for it produces just the weird impression appropriate to the situation. The saxophone is greatly used in military bands in Belgium and France, where it has quite superseded the bassoon, and partly the clarinet.

### XIII. BRASS-WIND

#### THE FRENCH HORN

*French*, Cor de Chasse. *German*, Waldhorn.  
*Italian*, Corno.

THE French horn belongs to the class of brass-wind instruments, of which it is one of the most characteristic and difficult to master.

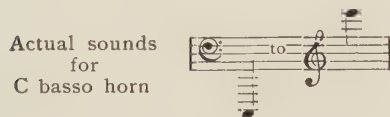
*Construction.*—The horn consists of three principal parts: 1. The body, seven feet four inches in length, a conical brass tube folded round spirally, and ending in a large wide-mouthed bell. 2. The crooks, interchangeable spiral tubes of different lengths, each altering the pitch and key of the instrument. When the longest crook, the B flat basso, is used, the inclusive length of the tubing is about seventeen feet. 3. The mouthpiece, made of brass or silver in the shape of a funnel (to which the horn chiefly owes its softness and richness of tone), quite unlike that of any other instrument in use in orchestras, except the cornophone and the Wagner tubas (included on account of their names with the other tubas). Across the ring formed by the body is a pair of slides, each shaped like a capital U, fitting tightly into each other, which are used to tune the instrument, and as a compensator with the crooks. The three valves or pistons which are now to be found on most horns are attached to these tuning slides and to the body, and have greatly lessened the enormous difficulties the horn-players experienced in obtaining notes all strictly in tune and of an even quality; particularly as the instrument is so susceptible to changes of temperature that a cold crook suddenly put on often causes the first few notes to be flat.

*Production of Sound.*—The natural or open notes on the horn are not formed by closing or opening finger-holes by means of keys, as in the clarinet, oboe, etc.; they entirely depend upon (1) the length of tube used (additional length producing deeper pitch), this length being varied by means of the crooks, which are named after the fundamental or prime notes they give out; (2) the tension of the muscles of the mouth and lips and the increased pressure of breath, by which means the upper partial harmonics of the prime note are produced—the greater the tension, the higher the harmonic—this method of producing notes being called overblowing;\* (3) the valves mentioned above, which, when depressed by the fingers, produce supplementary notes by lowering the pitch of the instrument and of any crook in use at the same time—for the first valve 1 tone, for the second  $\frac{1}{2}$  tone, for the third  $1\frac{1}{2}$  tones. Two or more valves may also be used simultaneously to lower the pitch still further. These valve notes are almost equal in quality to the natural, particularly in the medium register. Another means of lowering the pitch of the horn a tone or a semitone respectively, is to insert the open hand right up the bore of the horn, or to insert it into the bell only; this method, which gives a muffled, veiled tone to the notes thus closed, is only used now when that peculiar baleful tone is required for effect. It was discovered in 1770 by Ham-

\* A term now also applied to excessive blowing on brass instruments, producing an objectionable blare.

pel, a horn-player in Dresden, and is called bouché, or hand-stopping. The "stopped tone" of the horn is the most ugly and baleful tone of the orchestra. It is used to picture anything evil or criminal. Wagner uses it thus in the last act of "Tannhäuser," in "Götterdämmerung" at the murder of Siegfried, etc.

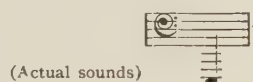
*Compass.*—The nominal compass of the horn with crooks is from 16-foot C



but that low C, which is the real fundamental tone of the horn, can rarely be produced, and the effective register begins with 8-foot C.

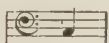


With three valves, therefore, the usual compass on the B flat bass might reach as low as

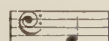


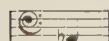
but the two or three notes of both extremities are seldom used. The music for the horn is usually written in C, the treble and the bass clefs being used in notation. The composers indicate the key or crook in which the horn is to play, but the performer often transposes for himself, when he can more easily produce by valves the open notes written for the old hand-horn.

It is usually easier to produce low notes on the higher crooks and high notes on the lower crooks, but a great deal depends on the diameter of the mouthpiece used, and on the lip of the player. The chief crooks in use at present are eleven in number:

C alto  rarely used.

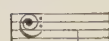
B flat alto  lowers the pitch 1 tone.

A  lowers the pitch 1½ tones.

A flat  lowers the pitch 2 tones.

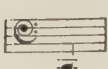
G  lowers the pitch 2½ tones.

F  lowers the pitch 3½ tones.

E  lowers the pitch 4 tones.

E flat  lowers the pitch 4½ tones.

D  lowers the pitch 5 tones.

C Basso  lowers the pitch 6 tones (1 octave).

B Basso  lowers the pitch 6½ tones.

B flat Basso  lowers the pitch 7 tones.

The harmonic series on the horn, that is to say the open notes which are possible on each crook (without using the valves), are:



The horn is a transposing instrument. As stated, its music is generally written in C, in which case the transposition is effected by the crooks. But as the F horn is considered the best, some composers always call for it, and write so as to bring it into the proper key. Thus, if it is written in C to sound in F, it would have to be written in D to sound in G, and so on.

*Quality of Tone.*—The timbre of the horn is mellow, sweet, and sonorous, having none of the vibrating, metallic sound of most other brass instruments with cup-shaped mouthpieces. The timbre of the piston notes is slightly different, being more resonant, partaking a little of the character of the trombone. For this reason both the natural and the valve horn are often found in the same orchestra, as a gain in tone-color results. Great masters in orchestration so choose the keys of the four or eight horns for which they are scoring as to use the greatest possible number of open notes, these being the most valuable. The horns generally play in pairs, the 1st and 3d, and the 2d and 4th; yet composers frequently use horns in four different keys.

*Possibilities.*—It is possible to play on this instrument sustained notes, diminuendo and crescendo; diatonic and chromatic scale and arpeggio passages, both legato and staccato; grace notes and trills; the latter are only advisable in the medium register.

*Origin.*—The horn is of very ancient origin. It was known in Egyptian, Assyrian, and Indian civilizations, and is to be found depicted in painting and sculpture on ancient temples, monuments, etc. The schofar of the Israelites was a "wether horn," as Rabbi Jehuda tells us in a treatise, and Rabbi Levi says, "It must be bent near the bell." This ancient instrument is still used in synagogues nowadays, at certain seasons of the year. The Roman buccina, or cornu, was a brass tube of great length, curved round spirally, like the modern helicon, but with a narrower bore, and worn like it round the performer's body; it gave the same harmonic series as the modern horn, and like it could not sound the fundamental tone on account of its small mouthpiece. Horns were, with other instruments, imported into Europe by the Moors and the



crusaders; of those horns, the oliphant, or "Roland's horn," was the most ancient. Specimens of this instrument from the fourteenth century are extant; but we know that the Franks were familiar with the horn before the battle of Roncevaux, 778 A.D., for Roland blew mighty blasts upon it to call Charlemagne to his assistance. This primitive horn continued in use for hunting-calls, till it finally, in the seventeenth century, developed into a spirally bent brass tube with a large bell, and was worn round the body so as to leave the hands free. The natural horn was first introduced into an orchestra in England (under strong protest) in 1720; in France in 1757; and earlier in Germany, as Bach frequently scored for it. About 1815 pistons were invented in Prussia, and were speedily adapted to most brass instruments. Schumann was the first to introduce the valve-horn and valve-trumpet into the orchestra.

#### XIV. BRASS-WIND

##### THE TUBAS

*French, Tubas. German, Tuben.*

**U**NDER this name are comprised at the present day instruments of two distinct families: 1. The modern development of the bombardon and euphonium, which are really the bass saxhorns, having four or five pistons, of which one is set horizontally and the rest vertically in the instrument. In the older form of bombardon the pistons were all horizontally set. 2. The Wagner tubas—the tenor or tenor-bass scored for by him in his "Nibelungen Ring" and other dramas. These instruments belong, by their mouthpiece, to the horn family, and differ from the bass tubas or bombardons in that they are played with a funnel-shaped instead of a cup-shaped mouthpiece, which makes them really basses of the French horn.

The saxhorn family has a cup-shaped mouthpiece, producing a quality of tone between that of a horn and a trombone.

##### THE EUPHONIUM

*French, Baryton. German, Tenortube.*  
Called in the orchestra, Tuba; in a band, Euphonium.

**Construction.**—This instrument consists of a wide-bore conical brass tube, ending in a wide-mouthed bell; it has a cup-shaped mouthpiece. Some euphoniums are made with four or five pistons; one horizontal and three or four vertical.

**Production of Sound.**—By the varied tension of the lips across the mouthpiece, as for the trumpet, trombone, etc., the harmonics or natural open notes are obtained by overblowing. The intervening notes are produced by means of the valves, which, by opening a passage into additional tubes, deepen the pitch 1,  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $2\frac{1}{2}$  tones, respectively; the horizontal valve, worked by the left hand, is used to make the lower notes strictly in tune, and opens a passage into a compensating tube.

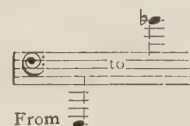
**Compass.**—The bass or F clef is used in notation. The euphonium is treated by some composers as a

transposing instrument, but usually the real notes are written. There are euphoniums in C and in B flat; the latter is the most used. This instrument gives out the fundamental tone readily, but no harmonics above the 8th, viz.:

Euphonium in B flat. Harmonic Series.



By means of all the valves used at once, the B an octave below can be reached, giving a compass of about four octaves.



**Quality of Tone.**—The quality of tone is rich, noble, and powerful, harmonizing well with that of the trombone, and speaking readily in the lower registers, but slowly of course, owing to the long dip of the pistons.

**Possibilities.**—It is possible to produce diatonic and chromatic scale passages, in moderate time; sustained notes, diminuendo and crescendo; legato and staccato effects. With the new short-action piston instruments, the dip of the piston being half that of the old instruments, rapid passages may be played as on the cornet.

**Origin.**—This instrument is of modern invention. It has sometimes been regarded as belonging to the saxhorn family of high-pitched tubas invented by Sax, from which, however, it differs by the proportions of the bore. Owing to the smaller caliber of the bore, the fundamental, together with the pedal notes obtainable by means of valves, cannot be produced for practical purposes on the saxhorns, whereas they are effective on the tubas.

The compass given above is the extreme theoretical one. In practice D or E flat is the lowest effective note on the four-valve B flat euphonium and E or F on the three-valve instrument. The prototype of this instrument is the keyed bugle, invented by Halliday in 1810. For this reason, it is only scored for by modern composers. In military bands it is a great favorite. The euphonium is the cello of the brasses, and blends equally well with reed or brass. It is too large an instrument to admit of tonguing. To it are given either a melody or a bass; sometimes a counterpoint subject with the bassoon and horn.

#### XV. BRASS-WIND

##### THE BASS TUBA

##### BOMBARDON

**A**MONG instruments of the trumpet family, the bass tubas hold an important place.

**Construction.**—The bombardon and its contrabass variety are constructed exactly like the euphonium (of which they are the basses), with four or five valves, lowering the pitch respectively 1,  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $2\frac{1}{2}$  tones, the fifth valve acting as a compensator to obtain the low

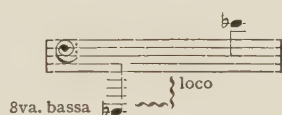
notes strictly in tune. The bass tuba gives out the same harmonic series as the euphonium, and is in E flat or F for the bass, and C or even B flat for the contrabass; that is, an octave below the euphonium. The deeper the pitch of these brass instruments, the longer and wider the conical tube of which they consist. The euphonium is 26½ inches high, with a bell measuring 9⅞ inches across; whereas the monster contrabass tuba is 40 inches high and its bell measures 16 inches across.

*Compass.*—The compass of the tubas is the largest low compass in the orchestra.

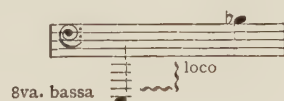


This compass is extended nearly an octave lower by using all four valves together. Higher harmonics are possible to a first-rate player with a good lip; the lower notes produced by the valves can hardly be heard unless doubled an octave higher by another tuba. A complete chromatic scale throughout its compass is to be obtained.

Compass of the bass tuba in E flat or F.



or higher still for first-rate player.  
B flat



The bass clef is used in notation. These tubas are generally treated as non-transposing instruments, the music being written as sounded, except in France and Belgium, where the music for them is transposed.

*Quality of Tone.*—The tone is most sonorous, rich, and of immense power, partaking of that of the organ and trombone. The bass tuba corresponds to the double bass in strings, and to the pedal clarinet and double bassoon in reeds. A beautiful effect is produced by playing piano and pianissimo on this instrument. Wagner uses these instruments extensively in his dramas, in "The Ring" especially. The name of bombardon is still used now for the bass tuba in military bands. The older instrument of that name was made like a large tenor horn, but with a cup-shaped mouthpiece and a less expanded bell; the cylinders were also differently set, being all horizontal: the bell was to the left of the player, instead of to the right as in the newer models invented by Sax. The name of helicon is given to the bass or contrabass tuba in its circular form, worn round one shoulder, in military bands, which is a more convenient way of carrying the instrument when marching.

#### WAGNER TENOR AND TENOR-BASS TUBA

*Construction.*—This instrument belongs to the valve-horn family, of which it is the bass. It consists of a conical brass tube with a wider bore than the horn, and a wider-mouthed bell. This tube is not spirally bent, but more in the shape of the tenor horn, or of the euphonium with a horn, or funnel-shaped mouthpiece; and the bell to the right of the performer.

*Production of Sound.*—This tuba has four valves played with the left hand, which deepen the pitch for the bass tuba, respectively, 1, ½, 1½, and 2 tones, and for the tenor tuba, ½, 1, 1½, and 2 tones; which latter arrangement differs from that of all other valve systems. These valves help to form the intervening notes of the harmonic series, which lies between the 2d and 12th upper partials; the fundamental tone being very difficult, almost impossible, to produce. These open tones are produced by the varied tension of the lips across the mouthpiece, and by the pressure of breath called overblowing.

The tenor tuba is in B flat, and the bass in F, a fourth lower.

*Compass.*—This is a transposing instrument, and its music, like that of the horn, is always written in the key of C. The bass and treble clefs are used.

Harmonic Series or Open Notes (Wagner Tubas).

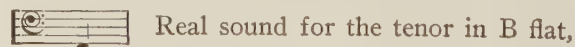
#### B flat Tenor



#### F Bass



The notes in curves are difficult to obtain strictly in tune as open notes. By means of the valves the compass is extended downward to



and to  for the bass in F,

with all chromatic intervals throughout the compass.

*Quality of Tone.*—The quality of tone of the tenor instrument is similar to that of the valve-horn, but more metallic and therefore less pure and noble. The tenor-bass or bass in F is of a fuller and richer tone than the former, but of the same timbre. Wagner, instead of relying upon an instrument of different timbre like the trombone or euphonium, had these horns constructed to complete the quartet of horns. The



euphonium, however, is often substituted for the one, or the tenor horn for the other.

*Possibilities.*—Sustained notes, diminuendo and crescendo; rhythmical figures, legato and staccato; arpeggios in moderate time, etc., are possible on this instrument.

## XVI. BRASS-WIND

### THE TROMBONE (SACKBUT)

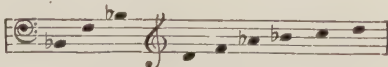
*French, Trombone. German, Posaune.  
Italian, Trombone.*

THE trombone belongs to the class of brass instruments with cup-shaped mouthpieces.

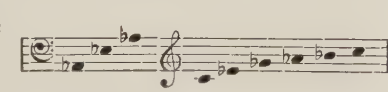
*Construction.*—This instrument consists of a tube doubled twice upon itself, with a wide bell at one end, and at the other a cup-shaped mouthpiece which varies in diameter according to the lip of the player (who chooses one to suit him), and the pitch of the instrument. The bore is cylindrical except for the bell-joint, in which it is conical. The tubes forming the middle section, or slide, are made double, and are connected at the lower end of a semicircular tube. The outer tube, therefore, slides upon the inner, opening a greater length of tube proportionate to the depth of pitch required. The slide is held by a little bar across the upper portion, and is manipulated by the right hand.

*Production of Sound.*—Notes are produced on the trombone, as on the horn, by overblowing; that is, by the varying tension of the lips and pressure of breath, which give the harmonic series as far as the eighth or tenth upper partial; the fundamental tone or pedal note is hard to obtain and ineffective (as in the French horn). There are seven positions of the slide on the trombone, each giving a fundamental tone and its harmonic series, a semitone lower than the last; these positions are made by pulling out the slide a little more for each one, the first position being that in which the slide remains closed. The performer on the trombone is just as dependent on a correct ear as the performer on stringed instruments is, for these positions are found by ear. Appended is a table of the harmonics in general use for the seven positions, and the reader will perceive that a complete chromatic scale can thus be obtained in much the same way as by the positions of the violin.

Seven positions on the B flat trombone (tenor-bass).

I. Position with closed slide. 

II. With the slide open about  $3\frac{1}{8}$  in. 

III. With the slide open about  $6\frac{1}{2}$  in. 

IV. About 10 in. 


V. About  $13\frac{3}{4}$  in. 


VI. About  $17\frac{3}{4}$  in. 

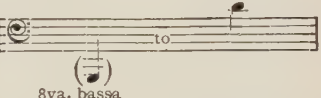
VII. About 22 in. 

*Compass.*—The compass of the trombone is two octaves and a sixth. It is a non-transposing instrument; the music sounds as written. There are four chief trombones used in orchestras. The compass of each is as follows:

The Alto in F (or in E flat correspondingly lower). 

The Tenor or the Tenor-bass\* in B flat. 

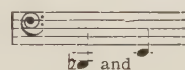
The Bass in G (for the Bass in F or the Double Slide in E flat, correspondingly lower). 

The Contrabass in B flat. An octave below the Tenor-bass.   
8va. bassa

The compass given here is extreme, and includes the notes obtained by the slide; the notes which are in brackets are very difficult. The fundamental notes on these brass instruments are not very much used, as their tone is less rich than that of the notes obtained by overblowing. The contrabass trombone is not much in request in concert orchestras, but Wagner has scored for it effectively in "The Ring."

*Quality of Tone.*—This varies greatly in the different instruments and registers. The alto stands in regard to timbre between the trumpet and the French horn. The tenor and tenor-bass are the most generally used of all trombones; they are of powerful and penetrating tone-quality. The bass has a full, rich, sonorous timbre, suitable for heroic, majestic music. There are, besides the slide-trombone, which is most largely used, two others: 1. The valve-trombones, corresponding to the four above mentioned in keys, and built in the same manner with the addition of three valves, instead of the slide, which enable the performer to attain to a greater technical execution; but as the tone of the instrument suffers thereby, the valve-trombones are

\*The tenor-bass is of the same pitch as the tenor, but the bore being wider, the fundamental and pedal notes are effective and the compass is thus extended downward, but with a gap between

  
Bb and

little used in concert orchestras. 2. The double-slide trombones, made in B flat, G bass, and in F and E flat contrabass, in which the extension of arm necessary in the bass instruments for the lowest positions is considerably lessened; but greater nicety in the adjustment of the slide is, of course, required to produce the requisite semitone positions in tune.

*Possibilities.*—The trombone is capable of rendering sustained notes, diminuendo and crescendo; scales and arpeggios, except in the lowest registers and when the tempo is very quick. The legato style of playing is now dying out and giving place to the blare, which is greatly to be regretted.

*Origin.*—Trombone means in Italian, "large trumpet or tromba." The trombone family, being derived from the trumpet or buccina, is of great antiquity. The immediate predecessor of the trombone was the sackbut, the earliest form of draw or slide trumpet with a short slide giving at most three or four positions. The sackbut developed into the trombone with seven positions at the beginning of the sixteenth century, when we find that the Neuschels of Nuremberg made slide-trombones quite as good as the modern ones. Many hypotheses have been advanced to explain the origin of the word sackbut. The word seems to be derived from the Spanish *sacabuche* through the French *saquebute*, but the earliest mention of the instrument recorded in England is *shakbusshe* at the end of the fifteenth century, and *sackbut* appears at the beginning of the sixteenth century. The Spanish word is derived from *sacar*, to draw out, and *buk* or *buque*, a Moorish military trumpet, therefore obviously the "draw-trumpet," a designation by which the sackbut was, in fact, popularly known at first in the Netherlands, in Italy, in England, and in Scotland. The sackbut sprang into being, therefore, when the earliest application of the slide was made to the trumpet. There is reason to think that the slide was used first with the long, straight or partly bent trumpet or busine, as it was called during the Middle Ages, and as a device for reducing the unwieldy length of the instrument. The slide was, therefore, at first pushed in to extend the compass by filling in the gaps of the scale, and in the normal position the slide was drawn out to the full extent of the tube. Pushing in the slide had the effect of raising the pitch proportionately by shifts of a tone each; three shifts (four positions) sufficing to fill in the diatonic scale between the second and eighth harmonics when the full possibilities of the slide were realized. After the trumpet had assumed its present form in the fifteenth century the inverse principle was applied to it; the slide was then made double, thus reducing the length of the shift by half, and it was drawn out to lower the pitch. This change was probably deliberately made in order to obtain new tenor and bass instruments. The sackbut was well known in England; in Henry VIII's time we hear that there were ten sackbuts in the royal band.

Trombones were justly recognized by Bach as adding great splendor to the orchestra, but they fell into disuse after his time, till Mozart restored them to an honorable place in the orchestra. Beethoven adopted them, and Wagner used them to perfection.

The trombone color is often menacing and threatening.

## XVII. BRASS-WIND

### THE TRUMPET

*French*, Trompette.

*German*, Trompete.

*Italian*, Tromba.

THE trumpet belongs to the class of brass instruments with cup-shaped mouthpieces.

*Construction.*—The trumpet consists of a long, narrow tube of brass or silver, doubled round twice upon itself and ending in a bell. The bore, of very small caliber, is cylindrical from mouthpiece to bell-joint, including all valve-tubes and the tuning-slide. The bell-joint is conical and is of paramount importance in determining the timbre and harmonic scale of the trumpet. The mouthpiece is a hemispherical convex cup with a rim rounded on the surface; the shape is of importance, and the diameter of the mouthpiece varies according to the pitch and to the lip-power of the player, who must choose one to suit him. The lips are stretched across the cup, and act as vibrating membranes like the vocal cords. There are three chief kinds of trumpets: (1) The natural trumpet, in which the length and pitch are varied by means of crooks; (2) the valve-trumpet, provided with pistons; (3) the slide and double-slide trumpets, arranged like the trombone, with double sliding tubes. The first and third of these are now practically obsolete.

*Production of Sound.*—In the trumpet, as in the horn, the harmonic scale (from the third to the tenth upper partials) is produced by varying the tension of the lips and pressure of breath; the pitch of this scale may be altered in the natural trumpet by changing the crook, and therefore the key of the instrument, which then gives out the same harmonics, but in the new key. Crooks are interchangeable coils of cylindrical tubing, adding length to the original column of air, and therefore deepening the pitch. They are called by the name of their fundamental tone, which cannot, however, be obtained on the trumpet. The crooks in use now are the F, E, E flat, D, C (higher), B flat, and A (lower).

In the valve or piston trumpet, a complete chromatic scale can be obtained as on the cornet, the first valve lowering the pitch 1 tone, the second  $\frac{1}{2}$  tone, the third  $1\frac{1}{2}$  tones. It is on the slide-trumpet, as on the trombone, that the player can obtain his notes most accurately in tune, as the ear assists in the adjustment of the slide, which has four positions similar to those of the trombone, the closed slide producing the first, and each of the others reproducing the harmonic series a semi-tone lower.

Trumpets are always scored for, like the French horn, in C, and are therefore transposing instruments.

*Compass.*—The harmonic series is as follows for all trumpets:

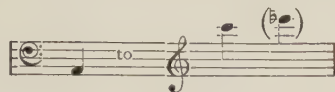


The notes in curves are hard to obtain. The lower B flat, always being a little flat, requires more tension, and can never be played in tune piano; the F is



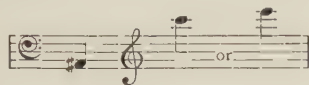
always sharp, which is remedied by a looser embouchure. The compass of the three kinds of trumpets is as follows (the real sounds are given):

For the natural trumpet with crooks.



The note in curves when the high A flat crook is in use.

For the slide and double-slide trumpets with chromatic semitones.



This instrument is a non-transposing one, the music being written as sounded.

For the valve-trumpet in B flat.



*Quality of Tone.*—The tone of the natural and slide trumpets is penetrating, noble, brilliant, majestic, and suitable for triumphant and tragic strains; the lowest notes on trumpets of low register are bad, and the highest are comparatively easy to produce; notes played piano have a charming effect. The slight difference in the quality of tone between trumpet and trombone is accounted for by the wider bore in the latter. The tone of the valve-trumpet is similar to that of the cornet, but brighter and more incisive.

*Possibilities.*—All natural open notes except perhaps the lowest and highest can be sustained diminuendo and crescendo; rhythmical figures, scales, and arpeggio passages can be played in slow or quick time. Tonguing, double and triple, can be used with great effect to produce in quick time a sort of tremolo or shake. Tonguing is the articulation with the tongue of the syllables "te-ke," or "ti-ke," quickly repeated for groups of two or four notes, and of "te-ke-ti" for triplets. On the valve-trumpet, chromatic as well as diatonic scales can be played.

*Origin.*—The trumpet is of ancient origin, having been in use among the ancient Egyptians and the Semitic races. The Greek *Bûkânê*, the Roman *buccina* and *lituus*, and the medieval *busine* were predecessors of the trumpet. The bore was partly or entirely cylindrical in all these, and the whole length of tube was almost or quite straight except in the *buccina*, which was curled round the performer's body, as is the case with the *helicon* variety of the modern *tuba*. The trumpet was known during the Middle Ages as the *busine*, *tromba*, *trompe*, or *trump*. In its earliest form it consisted of a long, slender, and almost cylindrical tube with a wide bell. The *tuba* may be distinguished from the *busine* by its frankly conical bore of much greater caliber. The *busine* has been pictured by nearly all the great masters. Fra Angelico has painted angels with trumpets, both straight and bent. The idea of bending the tube in three parallel branches is sometimes ascribed to Maurin (1498-1515), but pictures show that it must have been practised in Italy be-

fore that time. This form of trumpet, known as the natural, subsisted for three hundred years, and performers on it had acquired great dexterity and a large compass to the twentieth harmonic, as is proved by studying the scores of Handel and Bach. There is a modern straight soprano octave trumpet with three pistons, called the *Bach trumpet*, which is peculiarly adapted for the scoring of those great masters. The slide, keyed, and valve trumpets are the later developments of the instrument. Two or three trumpets are used in the orchestra as a rule; some of Wagner's scores, such as "*Tannhäuser*" and "*Lohengrin*," require many more. There is a growing tendency, much to be regretted, to replace this instrument by the more commonplace cornet, which has a less noble timbre. This is specially the case in France. Wagner has scored for a bass trumpet with pistons in E flat, which is really a modified trombone. The trumpet was not a favorite instrument with Beethoven, and there are no difficult passages for it in his works, although the trumpet-calls in the "*Leonore*" overtures, Nos. 2 and 3, are very important.

## XVIII. BRASS-WIND

### THE OPFICLEIDE AND THE DOUBLOPHONE

*French*, Basse d'Harmonie or Ophicleide.

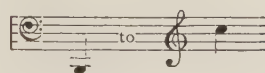
*German*, Ophikleid.

THE ophicleide belongs to the class of brass-wind instruments with cup-shaped mouthpieces, and it is one in which the length of tube is varied by means of lateral holes and keys.

*Construction.*—The instrument consists of a conical wooden or brass tube, widening out gradually to a funnel-shaped bell, which is vertical; the tube is doubled upon itself once, ending at the narrow end in a tight coil, from which protrudes a straight piece bearing the mouthpiece, which is a hemispherical convex cup. The modern ophicleides have eleven keys, which are quite easy to finger.

*Production of Sound.*—The lips stretched across the mouthpiece act as vibrating reeds, or as the vocal cords in the larynx. The bell can give out the fundamental C, but, as on the horn, it is practically impossible to produce it. Most ophicleides are in C; the first hole being left open lowers the pitch of the instrument a semitone to the key of B major; the second hole being kept closed raises the pitch a semitone from C to D flat; the third hole when closed raises the pitch to D; and so on with all the other holes, giving thirty-eight semitones. The method is similar to the positions on the violin and on the slide-trombone. This instrument is capable of the most accurate intonation.

*Compass.*—The compass of the ophicleide in C (the most used) is from



with all chromatic semitones; that is, just over three octaves. Both bass and treble clefs are used in notation. It is a non-transposing instrument.

*Quality of Tone.*—The tone of the lower registers is rough and bold, but capable of sustaining above it masses of brass harmonies; that of the medium is coarse, and that of the upper weak and unsteady. It seems a pity that an instrument so powerful, so easy to understand and learn, capable of absolutely accurate intonation, and possessing such a full compass, should have to be discarded on account of its timbre. Mendelssohn used it as an excellent imitation of the snoring of Bottom the weaver, in his "Midsummer Night's Dream" overture.

*Origin.*—The name of the ophicleide means a snake and door-key in Greek; it is a development of the old serpent bass and of the Russian bassoon. The ophicleide was said to have been invented by Frichot, a French musician living in London, in 1790; the honor is also claimed for Regibo, of Lille, who made improvements in the bore of the old serpent in 1780; and by Halary, of Paris, who claims the discovery of it in 1815, as derived from Halliday's keyed bugle, invented in 1810. Halary patented the ophicleide in 1821. It is recorded that two ophicleides were used at a musical festival in Westminster Abbey in 1834. There is very little concerted music written for this instrument. Mendelssohn seems the only classical writer who employs it freely. The parts written for the serpent in old music were given to it, but now they are played by the double bassoon.

#### THE DOUBLOPHONE

This is a new Besson instrument of a compound nature. It belongs to the class of brass instruments with cup-shaped mouthpieces.

*Construction.*—It consists of (1) a three-valved euphonium and (2) a perfect valve-trombone. In form it resembles the euphonium with a second bell at an angle of about forty-five degrees to the original one. The doublophone possesses two complete sets of tubing: (1) the brass tube, with wide conical bore of the euphonium, and (2) the narrow tube, with mixed cylindrical and conical bore, of the trombone. Both these tubes are in length and diameter of the usual proportions. The three pistons are common to both instruments, having a double set of bores, one for the euphonium and one for the trombone; a fourth auxiliary piston has a hook which enables the player to pull it out with the left thumb, and it returns automatically by means of a spring, when released, to its normal position. This fourth piston effects the instantaneous change from one instrument to the other; when it is closed, the column of air travels through the wide tubing of the euphonium; on opening the piston, the exit of the air is through the smaller-bored tubing and bell of the trombone; this latter unscrews, and can be taken off when only the euphonium is needed.

*Compass and Production of Sound.*—These are the same as for the tenor valve-trombone and the barytone euphonium. It is a non-transposing instrument; the music for it sounds as it is written.

*Quality of Tone.*—The tone is pure, rich, and full for the euphonium and clear and ringing for the trombone. For obtaining these effects in high degree, perfect mastery should be acquired by the player. Any misuse of the instrument becomes painfully apparent.

## XIX. BRASS-WIND

### THE CORNET

*French,* Cornet-à-Piston.

*German,* Cornett.

*Italian,* Cornetto.

THE cornet belongs to the class of brass instruments with cup-shaped mouthpieces.

*Construction.*—It is composed of a cylindrical tube of brass or electrosilver of a larger bore than that of the trumpet, but becoming conical just near the bell. This tube is doubled round upon itself. The bore of the cornet is mainly conical (but of a less pronounced taper than that of the flügelhorn) and also partly cylindrical, owing to the necessity of making all the valve-tubes and tuning-slides cylindrical. The mouthpiece, as before mentioned, is cupped like that of the trumpet, but larger, and as for that instrument the choice of the diameter depends much on the lip of the player.

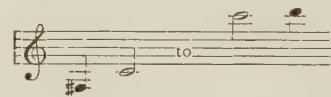
*Production of Sound.*—The sound is produced by stretching the lips across the mouthpiece, making them act like the vocal cords, and setting them in vibration by means of the breath. The harmonic series from the second to the eighth partial is obtained by the varied tension of the lips and pressure of breath called overblowing.

Harmonic Series.



The intermediate notes are obtained by means of three valves which lower the pitch, respectively, 1 tone,  $\frac{1}{2}$  tone,  $1\frac{1}{2}$  tones, by which means a chromatic scale throughout the compass can be obtained.

*Compass.*—The compass of the cornet is:



*Quality of Tone.*—The tone is somewhat between that of the horn and the trumpet, with all the blaring, penetrating quality of the latter, but without its heroic, majestic quality. There is a growing tendency in some orchestras, notably in France and America, to allow the cornet to supersede the trumpet, which is greatly to be regretted; for although the cornet is bright in tone and an agile instrument with great technical capabilities, its sound is hard and commonplace, and more suitable for solo playing or military music than for rendering serious concerted works. In Germany it is little used except in military bands.

*Possibilities.*—Notes sustained, crescendo or diminuendo; diatonic or chromatic scale and arpeggio passages; leaps; trills; and, in fact, all kinds of musical figures in any key, can be easily played on the three-valved cornet. Double-tonguing is also practicable, as in the case of the flute; that is to say, the articulation with the tongue of the syllables "ti-ke" for double and "ti-ke-ti" for triple, produces a staccato effect. Cornets can be transposed, by means of crooks, into various keys; those of B flat and A being the most used. Crooks are interchangeable spiral tubes



which add to the length of a column of air, and therefore to the depth of the pitch.

*Origin.*—The prototype of this instrument is thought to be the old posthorn, but the cornet seems to have been gradually evolved from the keyed bugle and the trumpet, rather than invented, and has been called a hybrid between the bugle and the high trumpet; it

gives the same harmonics as the former, though the bore of the bugle is conical throughout. The modern cornet first made its appearance at the beginning of last century, though the name was formerly used to designate an ancient instrument of wood having a conical bore terminating without bell and blown through either a cup or a funnel-shaped mouthpiece.

## SECOND SECTION

# STRINGED INSTRUMENTS

- (a) *Played with a bow:* The Violin, Viola, Violoncello, Double Bass.  
 (b) *Twanged by the fingers:* The Harp.

## I. THE VIOLIN OR FIDDLE

*French,* Violon. *German,* Violin or Geige.  
*Italian,* Violino.

THE violin belongs to the class of stringed instruments played with a bow.

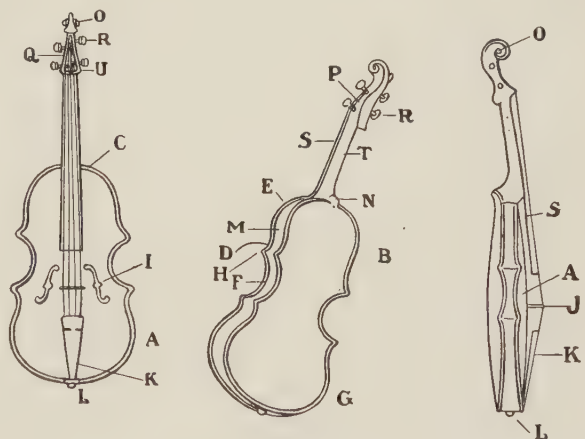
*Construction.*—It is made entirely of wood (except the strings), and consists of two parts: (1) the body; (2) the neck.

1. The body comprises: (A) The belly or soundboard forming the uppermost part of the body, and slightly and delicately arched. (B) The back, arched in the violin family and flat in that of the viols. (C) The purfling, a delicate little molding forming a border round the belly and back. (D) The edges which project over the sides or ribs and are called upper bouts (E) round the shoulders; center bouts (F) at the incurvations; and lower bouts (G) from the latter to the tail-pin. (H) The corners, which are strengthened from within by means of the four corner blocks,  $1\frac{1}{2}$  inches in thickness, which fill in the corners and lie closely upon the inside between the soundboard and back. (I) The f-holes (as the sound-holes are called from their shape), which form a distinctive feature of the violin tribe. (J) The bridge, which assumed its present delicate proportions under Stradivarius. (K) The tail-piece, which is pierced with sufficient holes to receive the strings. (L) The tail-pin with its rest, which is the kind of button to which the tail-piece is attached by means of a loop made from a gut string (generally a D string), and which the ebony rest supports at the edges of the violin, thus protecting them, and preventing the rubbing or chafing that would otherwise result from the tension of the loop. (M) The shoulder, which is at the base of the neck, where it fits on to the body of the violin round the button (N) which is cut in one piece with the back—none added.

2. The neck comprises (o) the volute called the scroll, with (p) the cheeks of the scroll forming the walls of the peg-box (q); o, p, and q constituting the head. (r) The pegs, which are four in number in the violin, viola, and violoncello, and three, four, or five in the double bass, are screws serving to tighten or

slacken the strings which are wound round them. (s) The fingerboard, which lies flat on the neck, but stands away from the soundboard; it enables the strings which would otherwise be open to be stopped by the fingers at any of the intervals of the diatonic and chromatic scale. (t) The neck proper, which is adjusted to the body at the shoulders round the button (N). (u) The nut, which is a small strip of ebony forming a little bridge between the peg-box and the fingerboard, is provided with small grooves to receive the strings and raise them clear of the fingerboard.

In the interior of the violin for the support of the bridge, and placed under its right foot, is a thin cylinder of wood called the sound-post; under the left foot



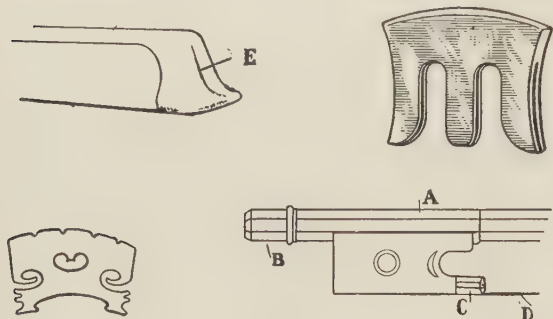
is a beam called the bar, which is a piece of wood glued on lengthways to the arched soundboard.

The back, ribs, and bridge are of maple wood; the soundboard, bar, and soundpost, of fir; the fingerboard, nut, tail-piece, and pegs, usually of ebony; the exterior is varnished.

The most perfect bow, which serves as a model for others, is the one we owe to François Tourte, born in Paris, in 1747. It consists of:

(A) The stick, made of Pernambuco wood, which alone combines the requisite lightness and power of resistance; it is bent by heat till it is slightly convex to the hair. (B) The screw or ferrule at the extremity of the stick held by the hand, which is the means of tightening or loosening the hair of the bow. This screw, about  $3\frac{1}{2}$  inches long, hidden within the stick, runs through the eye of another little screw at right angles to it, which is firmly imbedded in the nut.

(c) The nut slides up and down in answer to the screw along the stick, and contains a little cavity or chamber into which the knotted end of the hair is firmly fixed by means of a little wedge, and then flattened into a ribbon by means of a ferrule. The hair outside the nut is still further protected by a little mother-of-pearl slide. The hair (D) is carefully chosen from the best white horsehair, and each of the 150 or 200 composing the half-inch wide ribbon

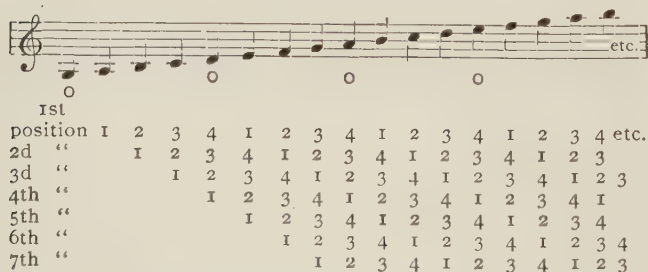


of each bow must be perfectly cylindrical and smooth. The head of the bow (E) is cut in one piece with the stick, and is fitted with a chamber and wedge contrivance similar to that of the nut, and in it the other end of the hair is immovably fixed.

*Production of Sound.*—Notes are produced in various ways on the violin. 1. The open notes by drawing the bow (the edge of the horsehair held at right angles to the strings) backward and forward between the bridge and the fingerboard, thus setting the strings in vibration. The names of the open strings are (1) E, (2) A, (3) D, (4) G.



2. Every other chromatic and diatonic succession of notes is obtained by using the bow as above, and in addition, pressing one of the strings against the fingerboard, with one of the four fingers of the left hand, according to the notes desired, thus shortening the strings by what is called stopping. The hand slides up the neck of the violin in fourteen different positions, each beginning one degree higher than the last, and using each of the four fingers in succession. This will be better understood from the following diagram. The first seven positions are most used:



The "o" represents the open string. Beginning on the G string, and playing four notes in the first position on each of the strings (the first on each string

being an open note), the above passage is obtained.

3. The third method of producing notes on the violin is by harmonics, notes having a different tone-color, and enabling the performer considerably to extend his compass in the highest register; there are two kinds of harmonics, natural and artificial. These harmonics are the tones which a string gives when, instead of vibrating as a whole, it vibrates in parts. The natural harmonics are obtained by touching the strings with the fingers of the left hand, so as to divide them in their length without sufficient pressure to bring them into contact with the fingerboard. The natural harmonics are indicated by an "o" under the note to be touched. The artificial harmonics make even higher sounds possible, and are produced by stopping an open string firmly with the first finger, and touching the string lightly with one of the other fingers at the intervals of a fourth (most generally used and easiest), of a fifth, or of a third. A few examples are subjoined; the complete list would be beyond the scope of this work.

Natural harmonics on the G string.



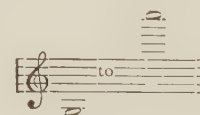
The little notes above show the harmonics, the quarter notes below, the note touched to produce it.

Artificial harmonics.



The quarter notes played with the first finger are pressed firmly, and the half notes are touched lightly with the fourth or third finger, thus producing various harmonics.

*Compass.*—The compass of the violin varies from three to four octaves generally in the orchestra, but in the high register no true limits can be assigned, for the virtuosi are continually extending it according to their skill.



The treble or G clef is used in notation.

The violin is a non-transposing instrument, which can play in all keys (the music for it sounds as written), but those which contain most open notes, i.e., those of C, G, D, A, E, F, and their relatives minor are the best, for the open notes are more sonorous than the stopped ones.

*Quality of Tone.*—An enormous variety of quality can be obtained from this instrument. Of the four strings, the notes of the E string are clear and sharp,



of the A string soft and round, of the D string very mellow and deep like the chest notes of the human voice, and of the G string, perhaps because covered with silver wire, broad and full. The harmonics have a quality resembling that of the flute (hence their name in French and German, *flageolet*), of birdlike ethereal clearness and softness.

If the strings of the violin are set in vibration by the bow near the bridge (*sul ponticello*, *sur le chevallet*), the tone becomes shriller, harder, and more incisive, as also when the bow is used near the nut; (*au talon*) when the bow touches the strings over the fingerboard (*sul tasto*, *sur la touche*) the tone becomes soft and flutelike. When the point of the bow is used, lightness is obtained—from the heel energy and from the whole length amplitude.

In addition to these, innumerable shades of tone can be produced on the violin by an imperceptible movement of the arm, a pressure with the bow, an unconscious sentiment of the performer, for there is no instrument, except the voice, that responds more readily to the soul of the musician, or is capable of greater expression; from it proceed at will sighs, laments, weeping, musing, joy, mirth, triumph, passion, etc.

*Possibilities.*—The technical possibilities of this instrument are almost infinite: chromatic and diatonic scale and arpeggio passages, both legato and staccato; chords (with reservations), trills, grace notes, sustained notes, diminuendo and crescendo, leaps, etc. Varied effects are produced by the tremolo—a rapid vibrating repetition of the same note by a rapid movement of the bow and by the pizzicato, when the strings, instead of being vibrated by the bow, are plucked by the fingers, as in playing the guitar, which produces dry, short notes without resonance. Both these devices, the tremolo and the pizzicato, were invented by Monteverde at the beginning of the seventeenth century for dramatic effect in his opera “*Tancredi e Clorinda*.” Further effects are obtained by use of the mute or sordino, a little wooden or brass implement, like a tiny comb, placed on the bridge, and which acts as a damper and produces a muffled, veiled softness peculiarly penetrating.

*Origin of the Violin Family.*—Two principal and diametrically opposed opinions prevail as to the ancestry of the violin. The first derives it from the Greek lyre through the intermediary of the monochord and its successors, the *tromba marina*, the *crwth*, *crowd*, *rebec*, *gigue*, and *viol*, leaving the Moorish *rebab* out of the question altogether. The second derives the violin from the East through the *rebab*, introduced into Spain by the Arabs in the eighth century, and gives it the *ravanastron* of the Hindus for a progenitor.

In determining the ancestry of the violin, let us leave the bow out of the question; firstly, because even less is known of its history than that of the violin; secondly, because it was applied equally to most stringed instruments with a resonating body and bridge, which before had been twanged by the fingers or plectrum.

The chief feature of the violin is the sound-chest, which, roughly speaking, is composed of two arched boards connected by ribs or sides in contradistinction

to the vaulted backs and flat soundboards without ribs of the *rebecs*, *gigues*, *crwths*, *lyres*, *lutes*, *mandolins*, like a vertical section of a pear.

There was an ancient stringed instrument with a shallow sound-chest, of which the flat parallel boards were joined by ribs; in addition, its various types possessed bridge, pegs, tail-piece, sound-holes, purflings, and perhaps fingerboard; this prototype of the violin, which differs chiefly in its earliest form by having no neck, is, moreover, identical with the fiddle and violin in name; this instrument is the *cithara* of the Greeks, the *chetarah* or *ketharah* of the Chaldees, the *kissar* of the Nubians, the *kithara* of the Arabs (pronounced by the Arabs of Northern Africa “*githara*,” by the Moors of Spain, *cuitra* or *guitra*, and finally called *guitarra* before the fourteenth century, and in England, *guitar*).

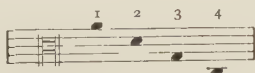
This instrument, differing in construction from the lyre, but of the same family, and introduced to the Greeks from Asia, did not come to us solely through the Arabs; before their invasion of Spain, the instrument was already in use there, introduced by the Romans under the name of *fidicula* (later corrupted and softened to *vihuela*, *vielle*, *viol*). San Isidore, a bishop of Seville, of the seventh century, tells us that the ancients called the *kithara* *fidicula*. Now the guitar-fiddle of the troubadours has the characteristic sound-chest of the violin, incurvations, bridge, sound-holes, tail-piece, fingerboard, and bow, all differing in detail from those of the modern violin, of course, but similar in principle. The ancestor of the modern guitar was identical with the guitar-fiddle until the moment when the bow was applied to the latter, then it rapidly developed into *vielle*, *viol*, *violin*; while the guitar remained practically stationary.

The instruments with vaulted sound-chests, the *rebab*, *rebec*, *crwth*, *crowd*, *rotta*, *gigue*, need not be taken into consideration; they reached no modern development and are now extinct (the lute and mandolin are directly derived from Arab instruments of the same date as the *rebab*); further, they did not possess a single feature of the violin not already shown in the *cithara*.

The first steps toward the production of the violin are ascribed by some to Gaspar Duiffopruggar, or Tieffenbrücker (1514-72). He was born in Bavaria, and lived successively in Bologna, Paris, and Lyons. His violins were much prized for their beautiful tone, and are now very rare. Others name Gasparo da Salo as the inventor of the first modern violin, at the end of the sixteenth century. It is, however, from Cremona that we get the perfect instrument from the hands of the Amati family (1592-1682), Antonio Stradivarius (1650-1737), and the Guarneri family (1630 to about 1695). The first solos for the violin were written by Biagio Marini in the middle of the seventeenth century. Monteverde was the first to assign to the violin its proper place as leader and to give to the strings a prominent position in the balance of the orchestra. In modern orchestras of average size, there are from 18 to 38 violins, divided into firsts and seconds. On some great festival occasions, as will be seen from the table given on a preceding page, a vastly greater number have been employed. The tremendous effect of such a combination passes all description.

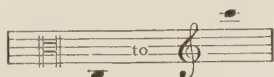
## II. THE VIOLA

THIS member of the violin family is a little larger than the violin, and the remarks as to construction, possibilities, and origin apply equally to the viola—its compass lies a fifth below that of the violin, the four strings being (1) A, (2) D, (3) G, (4) C.



The alto clef, the C clef on the third line, is used in notation, except in the high register, for which the G clef is used.

*Compass.*—The practical compass of the viola is from



or higher, according to the capabilities of the performer.

*Quality of Tone.*—The sound of the strings of the viola is a peculiarly telling one and melancholy in accent. The tone of the upper register, forming the link between the cello and violin, is most used in the orchestra.

The viola has been much neglected and long unappreciated by musicians, who were content to use it to double, an octave higher, the upper part of the bass. The great masters since Mozart, however, have recognized its merits and written melodies and separate harmonies for it. The tone of the viola is so penetrating and so captivating to the ear that it is not necessary to have as many violas as second violins in the orchestra.

*Ritter Viola.*—The ordinary viola is one-fifth larger in size than the violin, while its strings sound a perfect fifth lower. As the increased size is not sufficient to cause this lowering of pitch, the viola needs larger strings than the violin, and less tension. Both of these tend to dull the tone. Ritter constructed a viola half as large again as the violin, so that the depth of pitch depended on increased size alone. He called it the *viola alta*, but the public has given it his own name. It is so large that not every man can play it, but it is well worth playing, for its tones are full, rich, and very beautiful.

## III. THE VIOLONCELLO

*French, Violoncelle. German, Violoncell.  
Italian, Violoncello.*

THIS instrument belongs to the violin family, and is constructed on the same principles, but much larger. On account of its size, it is either held between the performer's knees, or it is made to rest on the floor by means of a foot or spike, the fingerboard pointing toward the left shoulder.

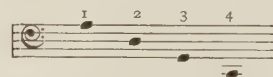
*Production of Sound.*—The sounds are produced in the same manner as on the violin, but the fingering is

much more difficult; for the high register, shortening the strings by means of the thumb is resorted to. The thumb of the left hand is firmly placed horizontally across the string at the note over which the sign  $\nabla$  or  $\ominus$  is placed, and the four fingers then stop the notes in the usual manner. The thumb notes are of a thinner and less agreeable quality than the others, and, except with first-rate performers, very difficult to obtain absolutely true and even in tone.

Harmonics, natural and artificial, are produced as on the violin, excepting that in the latter kind, instead of the first finger, the thumb is used to stop the string, the other fingers touching the nodal points.

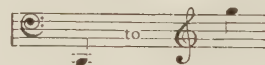
The harmonics are very beautiful on the cello, sounding like the mellow, round notes of the flute; and they are accordingly used in preference to the ordinary notes of the upper register, as these have no beauty and are not much called into use, especially in the orchestra, where they would encroach on those of the viola.

The four strings of the cello bear the same names as those of the viola, but are pitched an octave lower, i.e., (1) A, (2) D, (3) G, (4) C.



The bass F clef, the tenor C clef on the fourth line, and treble or C clef are used in notation.

*Compass.*—The compass is  $3\frac{1}{2}$  octaves with all chromatic intervals, and higher notes are obtained by virtuosi in solo playing.



*Quality of Tone.*—The tone is of extreme sonority, mellowness, and richness, the notes of the A string having a voice of penetrating vigor and passionate brilliancy, most suitable for rendering melodies. Nothing, in fact, can excel a mass of cellos on the A string in expression, in voluptuousness of sound and tender passion. The cello is the instrument most suited to express the deepest feelings of composer and performer.

*Possibilities.*—These are the same as for the violin, except that, on account of its greater length of string, passages requiring a great stretch of hand are less practicable, and owing to the great depth of quality and thickness of string the same extreme agility as on the violin is not possible; chords (with reservations), the pizzicato, tremolo, staccato, legato styles, trills, and the use of the mute are all practicable. In the orchestra the cellos often double the double bass an octave higher, and the music for both is written on one staff, and in that case with the word "bassi." However, since the days of Beethoven, melodies are frequently given to the cello. Wagner in his operas has scored solo melodies of wonderful beauty for this instrument.

*Origin.*—The name violoncello is a diminutive meaning "small violone," or double bass, not violin; but it is really a bass violin, formed on a different model to the violone, which has the sloping shoulders and flat back of the viol family, whereas those of the cello are



rounded. The cello is traced to Italy early in the seventeenth century, when it formed the fundamental bass in Church music; its use in secular music and as a solo instrument is of later date, in the eighteenth century. The first English cello was made during the reign of Charles II. The immediate predecessor of the cello was the viola da gamba, which in its day was a most important instrument. Its general disuse has been keenly regretted by many musicians. The violoncello was the only instrument admitted to the Church service by the Puritans in the early days of colonial life in America.

#### IV. THE DOUBLE BASS

*French*, Contrebasse. *Italian*, Contrabasso or Violone.  
*German*, Kontrabass.

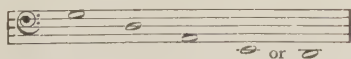
**T**HE double bass is the largest of the stringed instruments played with a bow, and belongs really to the viol family.

*Construction*.—The double bass has slanting instead of round shoulders; that is to say, where the belly is joined by the neck and fingerboard the former has a very decided point, whereas in the violin, viola, and cello the fingerboard is at right angles to the horizontal part of a wide curve. It is thought that the shoulders of the double bass are of necessity made drooping for additional strength of construction, on account of the strain occasioned by the tightness of the strings. The double bass was formerly made with a flat instead of an arched back; now the instrument is as often made with an arched as with a flat back. The bow is shorter and stouter in make than the violin bow.

*Production of Sound*.—The chief difference between the cello and double bass in producing the sound is that in the latter, owing to the extreme length of the string, the stretches for the fingers are very great, and owing to the thickness of the strings great force is required to press them against the fingerboard when they are vibrating.

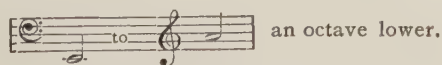
On account of the great size of the double bass the performer often plays standing.

The four-stringed double bass is now almost exclusively in use in orchestras, and the four strings are tuned in fourths, thus:



The F or bass clef is always used in notation, and to save so many leger lines, the music is always written an octave higher than played; but the double bass is not otherwise a transposing instrument.

*Compass*.—The compass is nearly three octaves, from



*Quality of Tone*.—The tone is rather rough, very powerful, and varies greatly in its degrees of loud and soft. The deep notes when played piano sound

weird or grotesque, and pizzicato tones are used sometimes instead of the kettledrum; when forte, the tone is overwhelming, grand, gigantic. The lowest octave is seldom used, except as a fundamental octave bass to cello, bassoon, or trombone. The tone in the pizzicato is full and rich, as the vibrations are slow, and it changes character according to the harmonies which lie above it. With a chord of the diminished seventh above it, the pizzicato sounds wild and threatening, but with the common chord, calm and majestic.

Both natural and artificial harmonics are possible on the double bass, but the natural are the best (see what is said of "harmonics" in connection with the violin). The upper register is not used in orchestral music, as that pitch belongs to the cello.

*Possibilities*.—Quick passages, though possible, are not advisable: they cannot sound clear, for the strings require time to vibrate; but excellent effect is produced by what is called the "intermittent tremolo"; owing to the elasticity of the bow, it rebounds several times on the strings when a single blow is sharply struck, forming a series of short tremolos. Long tremolos would be too exhausting to the player to be much used in quick tempi.

The double bass is the foundation of the whole orchestra, and therefore of great importance; it plays the lowest part, often, as its name indicates, only doubling the cello part an octave lower. It is only since the beginning of the last century that an independent voice has occasionally been allotted to it—as in the scherzo of Beethoven's symphony in C minor:



In the finale of the Fourth symphony and the trio of the scherzo of the Fifth, Beethoven also made daring innovations on the contrabass, giving it most rapid and independent passages.

*Origin*.—Whether the violin or the double bass was the first invented is still a matter of dispute. As the double bass has the characteristics of the viol family, it was probably the earlier instrument, and its name, which means "large viol," seems to indicate that it is an offshoot of the viol, from which it only differs in the matter of the number of strings and of the sound-holes. These, instead of being C-shaped, back to back, are f-holes, as in the violin. The most probable hypothesis is that it is the bass viol brought up to date after the violin made its appearance, to complete the quartet.

#### V. THE HARP

*French*, Harpe. *German*, Harfe.  
*Italian*, Arpa or Harpa.

**T**HE harp belongs to the class of stringed instruments of which the strings are twanged or vibrated by the fingers.

*Construction*.—The harp is an instrument of triangular shape of the most elegant and beautiful pro-

portions. Its various parts are (1) the pedestal or pedal-box, on which rest (2) the vertical pillar, and (3) the inclined convex body in which is set the sound-board; the pillar and body uphold (4) the curved neck with (5) the comb which conceals the mechanism for stopping the strings.

1. The pedestal or pedal-box forms the base of the harp, and in both single and double action harps contains seven pedals; the difference between the two actions is that in the single the pedals only raise each string one semitone, being capable of one drop only into a single notch; whereas in the double-action harp, the pedals, after a first drop, can by a further drop into a second notch shorten the string a second semitone, thus making each string serve for flat, natural, and sharp. Each of the seven pedals acts upon one note of the diatonic scale of C flat major throughout the compass. This scale was not chosen arbitrarily, but out of necessity, on account of the construction of the harp with double action. The pedals remain in the notches until released by the foot, when a spiral spring sends the pedal back into its normal position. This spring can be seen lying under the pedal by turning up the harp. The pedestal, as its name indicates, serves merely to allow of the harp standing upright and to hold the pedals; hence its other name pedal-box.

2. The vertical pillar is a tunnel in which are situated the seven rods worked by the pedals, which set in motion the mechanism situated in the neck of the instrument. The pillar apparently rests on the pedestal at the base of the body; in reality it rests on a shoulder of brass very firmly screwed to the beam forming the lowest part of the body; and the pedal-box and its cover can be removed without in the least disturbing this connection.

3. The body or sound-chest of the harp is in the shape of half a cone. Erard was the first to make it in two pieces of wood, generally sycamore, instead of in staves like that of lutes, mandolins, etc. The flat soundboard is of Swiss pine. The body is strengthened on the inside by ribs, and at the back are five sound-holes, which, in older models, were furnished with shutter-doors opened at will by the swell pedal (the fourth from the left, worked by the left foot). As the increase of sound obtained by means of the swell shutters is practically nil, they have been discarded in the newest models. After making a knot at the end of the strings, they are inserted through holes in the center of the soundboard, and kept in their places by means of pegs, each provided with a groove in which the string lies.

4. The neck is a curved piece of wood which rests on the body at the treble end of the instrument, and joins the pillar at the bass end. In it are set the tuning-pins, round which the strings are wound. The neck further comprises two brass plates, sometimes called the comb, which conceal part of the mechanism for shortening the strings and producing additional semitones by the agency of the pedals. On the front brass plate (to the left of the player) are to be seen first a row of brass bridges, against which the strings rest on leaving the tuning-pins, and which determine the length of the string from the peg in the soundboard; secondly the two rows of brass disks called

forks, connected by steel levers, each disk furnished with two studs for grasping the string and shortening it. If one watches these while the harp is being played, he will see that when the pedal is depressed to first notch the lower disk turns a little way on an arbor or mandrel, still keeping the studs clear of the string; the external steel levers are set in motion, and the result is that the upper disk revolves also till the string is caught between the two studs and shortened. If the same pedal be pressed down to the second notch, the lower disk revolves again till the string is a second time grasped and shortened, the upper disk remaining motionless the while. The reason for this is that each pedal is a lever set upon a spring, and by depressing the pedal, the pedal-rod in the pillar is drawn down, setting in motion the chains and arbors connected with its upper extremity and situated within the brass plates, with the visible result described above.

The strings are of gut in the middle and upper registers, and of covered steel wire in the bass. The C strings are red and the F blue. The strings are usually forty-six in number, and are arranged in the diatonic scale of C flat major.

The compass of the harp is usually  $6\frac{1}{2}$  octaves.



The double staff is used in notation with the treble and bass clefs.

The old single-action harp, before the time of the Cousineaus, used almost always to be tuned in the key of E flat major.

*Production of Sound.*—The modern harp with double action is an instrument on which the enharmonic scale can be shown and heard, so that the appreciable difference between, for instance, F sharp and G flat can be detected. The harp in its normal condition, it has just been stated, is tuned to C flat major, but the performer can transpose it himself in a few seconds, by means of the pedals, into any other key. Each of the seven pedals influences one note of the scale throughout the pitch, beginning at the left side with D, C, and B, worked by the left foot (the pedals are called by their note names without reference to the fact that the harp stands normally in the key of C flat major), the swell or crescendo pedal now intervenes, and toward the right are the E, F, G, and A pedals, worked by the right foot. The pedals, on being pressed by the foot, sink at will into a first notch, raising the pitch of all the notes of that name a semitone, or into a second notch, raising the pitch a whole tone. The pedals remain in the notches until released by means of the foot, a spring then causing them to rise to the notch for naturals or the flat position. On the D pedal being lowered into the first notch, the D flat becomes D natural, and into the second notch D sharp, and so on for all the pedals. If a piece, therefore, be in D flat major, the instrument is transposed to that key by depressing the F and C pedals to the first notch; if the piece be in E major, the E, A, and B pedals must be slipped into the first notch



natural, and those of F, G, C, and D to the second sharp, and so on through all the keys. Accidentals or changes of key are easily made by means of the pedals, providing the transition be not too sudden. The reader will see that it is quite easy to transpose any piece of music into another key on the harp, as the fingering of any given passage is absolutely the same in all keys. Although the harp is thus able to transpose into any key at will, yet it is not called a transposing instrument, since its part in the score sounds exactly as written.

Only the thumbs, first, second, and ring fingers are used to vibrate the strings, the little finger not being either long or strong enough for the purpose.

*Quality of Tone.*—The quality of tone on the harp does not vary much in the different registers, but its tone is most brilliant and full in keys with flats, for then the strings are open, and not shortened by the pedals; in those with many sharps its tone becomes more penetrating, but less sweet; it might be characterized as resonant, but weak in the bass for any but solo purposes, clear and penetrating in the middle and treble, and very hard and dry in the last octave and a half. When used in an orchestra, with other instruments playing anything but pianissimo, the lower register cannot be heard, and the notes of the upper, when reinforced by flutes, piccolos, or oboes, give incisiveness and crispness to the parts, but the actual notes of the harp are indistinguishable. The composer is therefore dependent on the middle register for his tone-color, and even then the accompanying parts must not be too heavily orchestrated, for harps cannot cope successfully with strings played *sostenuto*.

Various effects, however, can be produced on this instrument (1) by harmonics; (2) by damping; (3) by guitar tones; (4) by glissando.

1. Harmonics are produced by resting the ball of the hand on the middle of the string and setting it in vibration by the thumb or the first two fingers of the same hand; the notes thus produced are of a very mysterious and beautiful tone; they are only used in the middle register, as the upper harmonics are wanting in tone. Two or three harmonics can be sounded together with the left hand (as it plays the lower register), and by using both hands, of course, as many as four are possible. 2. Damping is easily effected by laying the palm against the string in the bass and the back of the finger in the treble. 3. Guitar or pizzicato notes are obtained by twanging the strings sharply in their lower part, near the soundboard, with the nails. 4. The glissando is effected by sliding the thumb or finger along the strings in quick succession; and this does not necessarily produce a diatonic scale passage, for the harp can, by means of the pedals, be tuned beforehand to chords such as that of the diminished or dominant seventh, etc., etc.

*Possibilities.*—It is possible on the harp to play all diatonic scale and arpeggio passages—no chromatic, however, except in very slow tempo, on account of the action of the pedals, which requires time; chords of as many as four notes in each hand; trills (in the orchestra these are only effective in the upper register); while turns, successions of double notes in thirds, sixths, and octaves, can be easily played by using both hands, and are just possible in some cases to good

players with one. The same note can be repeated slowly or quickly; in the latter case only by tuning the next string to a duplicate note, so as to give the string time to vibrate. For instance, if a repetition of G sharp be required, the G pedal is depressed to the second notch, and the A left in its normal condition, or upper notch, so that both strings practically sound the same note; the repetition is then made by two different fingers on different strings; the crescendo and diminuendo can also be effected. Although G sharp and A flat are the same on the piano and are called "synonymous," they are not quite identical in the scale of nature; there is a small but appreciable interval called enharmonic between them.

*Origin.*—The origin of the harp is anterior to the earliest records of civilization, and may have been suggested by the bow, since in the earliest representations of Egyptian harps there is merely a bow to which are fastened several strings, instead of a distinct neck and body. No Egyptian harp has been found with a pillar. James Bruce was the first to discover that this instrument was known to the Egyptians, for he found a painting on a wall at Thebes in which are depicted two musicians playing harps which must have stood about six feet high. One of these is bow-shaped, and the other triangular; neither has a pillar, but in both the pedestal is highly ornamented and carved. This painting is assigned by Egyptologists to the thirteenth century B.C. An instrument having affinities with both primitive harp and nefer (a sort of guitar), and called a *nanga*, was bow-shaped, with a boat-shaped sound-chest, a parchment or skin sound-board, down the center of which one end of the string was fastened to a stick, showing the harp principle, while the other was wound round pegs placed in the upper part of the bow. Illustrations show us that this primitive harp was held horizontally on the shoulder in what must have been an exceedingly uncomfortable attitude.

The Assyrian harp was similar to the Egyptian, but less graceful; the sound-chest was placed uppermost, and the bar for attaching the strings at a lower angle; the pillar was absent. Early Irish and Welsh harps likewise have no pillar. The Irish harp of the seventeenth century had a straight soundboard, a curved pillar, and the neck was higher at the treble end than where it meets the pillar. The Welsh harp of the same period had a perpendicular body and a straight pillar of unusual height, so that the neck ascended from the body to it in a graceful curve.

During the Middle Ages many expedients were tried to obtain accidental semitones, but none proved satisfactory. Chromatic harps were developed by German makers of the eighteenth century. About 1720 the first attempt at pedal mechanism by means of crooks pressing on the strings was made in Bavaria by Hochbrucker, but the system was too faulty to become general. Two Frenchmen, named Cousineau, were the first to make harps without crooks and yet with stopped semitones, by curving the neck to determine the proportions of the strings. They seem to have had an idea of double-action pedals in 1782, but it was imperfectly carried out, and the Revolution put an end to their work for the time. It was Sébastien Érard who gave us the double-action harp, patented in 1810.

Over three centuries ago, in 1581, when orchestras were in their infancy, we hear that in the "Ballet comique de la Royné," performed at the Château de Moutiers, on the occasion of the marriage of Mary of Lorraine with the Duc de Joyeuse, harps formed part of the orchestra or *concert de musique*. Be that as it may, the use of the harp was not general in the orchestra then; the old masters never scored for it, and it is only since about the thirties of the last century that it has found a place in orchestral music. At the present day there is at least one in every orchestra, to be used when the scores demand. As many as six are required and used at Bayreuth for Wagner's "Ring."

## VI. TWO NEW HARPS

BY MESSRS. LYON & HEALY and  
MESSRS. PLEYEL, WOLFF & CO.

WHEN Sébastien Érard patented the double-action harp in 1810, it was thought he had put the seal upon the history of the construction of the harp, as the Cremona masters did upon that of the violin, but a few years ago two harps attracted attention in London and elsewhere, claiming, the one many substantial and important improvements in the old system, and the other the invention of a totally new one, as simple as it seems ingenious. Whether either of these harps will effect what it aims at—no less a task than to supersede all previous makes—is a question which only time can answer. Those who considered the Érard double-action harp perfect in its construction seem to have had reason on their side. The instrument which existed centuries before our era was absolutely simple and guiltless of mechanism; it had not even a pillar, and each string gave but one note. At the beginning of the last century the instrument was provided with complex and hidden mechanism which enabled the performer to modulate into every key, and besides to sound the enharmonic intervals throughout the compass. The instrument presented no insuperable difficulties to the learner, the tone was clear and pure, and the possibilities of its technique were many and various, if not all-satisfying. It fell short in two particulars: (1) no legato was possible, as indeed is the case with all stringed instruments of which the strings are twanged: (2) although each note could be played natural, sharp, or flat, a chromatic scale was only possible in, very slow time—indeed, its leisurely pedal mechanism made it imperative that those who scored for the harp should thoroughly understand its construction. Other disadvantages of the instrument were that it so easily got out of tune, and that the strings constantly required renewing, owing to the action of the forks in shortening them for the semitones. When any little thing went wrong in the mechanism, there was nothing for it but to send the instrument to the maker for repairs. Eighty years elapsed without substantial alterations. The history of the construction of the harp remained the same. Before the old favorite make can be dislodged from its present position it will have to be proved that the old disadvantages have been overcome, or that a new field of technique has been opened out.

A simple statement of the claims of these two harps will enable the reader to form an idea of their merits, and as real excellence always finds its way to the front, time will do the rest.

### THE CHROMATIC HARP

The very word chromatic, as applied to a harp, seems revolutionary; it would mean a totally new and extensive repertoire for the instrument, and if this harp fulfills its promises, this will indeed occur. The technique, too, will be entirely altered.

This harp is still of too recent a date and too untried for it to be possible to do more than give a very superficial account of it.

*Origin.*—The principles of the piano have been borne in mind in constructing this harp, which is practically without mechanism. Henry Pape, a piano manufacturer, had in 1845 conceived the idea of a chromatic harp, of which the strings crossed in the center as in the instrument under consideration, and a description of it was published in the shape of a report. It was, however, not considered successful and nothing more was heard of the subject until Mr. Lyon, manager of the firm of Pleyel, Wolff & Co., took up the matter, and brought out the present harp.

*Advantages Claimed.*—The advantages this harp claims are: (1) That the whole pedal mechanism of the old harp has been discarded; (2) that the metal framing insures the strings keeping in tune as long as those of a piano; (3) that from its absence of mechanism there is nothing to get out of order; (4) that its technique is very easily acquired.

*Construction.*—This harp consists (1) of a pedestal on castor; (2) of a steel pillar which upholds (3) a wide neck containing two brass wrest-planks on which two rows of tuning-pins are placed; (4) of a sound-chest in which is firmly riveted the steel plate to which the strings are fastened, and of a soundboard pierced with eyelet-holes, through which the strings pass to the string-plate.

There is a string for every chromatic semitone, and the instrument is set in the key of C major, the white strings representing the white keys on the piano keyboard and the black strings corresponding to the black notes. The tuning-pins for the black keys are set in the left side of the neck in alternate groups of two and three, and those for the white in the right side in alternate groups of three and four; the strings cross halfway between neck and soundboard, which is the point at which the fingers twang them, thus enabling the left hand to play black notes above and white below the crossing, and inversely for the right hand. The notes are tuned to a set of twelve tuning-buttons, each of which, on being pressed, gives out one note of the chromatic scale tuned to the pitch of the diapason normal. These buttons are placed in the neck of the harp.

*Possibilities.*—This chromatic harp allows of an extensive repertoire, it being, in fact, possible to play on it any piece written for the piano, so far as the actual notes are concerned, though not as written, of course, the legato style being impossible still. One can hardly imagine that Bach's fugues (which have



been played on this instrument) would sound well, or indeed have much meaning, on the harp. This new invention would considerably enlarge the technical possibilities of the instrument, but its extended repertoire, to satisfy the requirements of art, must be written specially for it.

To facilitate rapid execution, a damping pedal has been added, which lowers upon the strings a large damper placed under the neck.

The chief disadvantages of this harp (and what new invention has none?) would seem to be (1) that the fingers work in two different planes; (2) that the very fact of the metal frame and pin-plate (the latter placed *within* the soundboard), rendered necessary by the increased tension of the extra strings, would probably tend to weaken the tone of the instrument.

#### THE LYON & HEALY HARP

To the casual observer, this harp does not differ from the Érard double-action, unless it be that in some models the soundboard is made wider for the purpose of strengthening the resonance power of the upper octaves. The chief advantages it claims are: Great solidity of construction, insuring durability, a singing tone, great responsiveness to the touch, and finally, an original method of construction on an interchangeable plan, so that any part which happens to break or get out of order can be replaced by post from the factory, thus rendering the transportation of the harp itself for repairs unnecessary. The improvements in construction which produce the above results are as follows:

1. By means of a simple and original manner of disposing the steel links (called chains), which are connected by lever systems to the rods set in motion by the pedals, each disk, wholly independently of its octaves, can be adjusted at will.

2. Instead of the pedal-rods being placed loosely in the pillar side by side with only tape wound round them, the rods are placed inside tubes which form a metal bearing, these tubes being brazed together in the proper direction and position. The tubes are then

fastened solidly into the pillar, all rattling and sticking being thus obviated.

3. With regard to the arbors or mandrels which carry the disks and studs by means of which the strings are shortened to produce the semitones, there are important alterations. The parallel holes in the brass plates, one-tenth of an inch thick, which form the bearings for the arbors, are subject to wear; and after a while these bearings become worn and have to be made smaller by means of a center punch.

The Lyon & Healy patent adjustment has a mandrel terminating in a taper collar which the tension of the strings on the disk cannot succeed in loosening, for as the hole grows larger the taper mandrel fills it up. The other end of the arbor rests on a spiral spring which holds it in its place with a yielding pressure which adjusts itself automatically to any slight change of form the metal frame may assume under climatic or other influences.

4. The body or sound-chest is now firmly connected with the pillar by means of two steel stirrups, which are riveted to the frame situated in the lower extremity of the body before the soundboard is screwed into its place. The other end of these stirrups is firmly fixed under the base-board of the pillar, thus bearing the strain of the tension of the covered steel and compound strings, which frequently causes ordinary harps to collapse at this joint.

5. By a new method of ribbing the body of the harp, it has been found possible to construct the swell-door in one instead of five pieces.

6. An original device called a spreader, placed within the sound-chest, prevents the breaking up of the soundboard near the point where the gut and compound strings meet and allows a free vibration of all the parts, thus producing a greatly increased volume of tone.

7. The stringing of this harp is accomplished without pegs, except in the upper octaves, the string being passed through a small eyelet-hole, and kept in its place by means of a knot.

The compass, quality of tone, and the possibilities of this harp remain practically the same as for the Érard.





**I**NSTRUMENTS of percussion are divided into two distinct classes: (*a*) those of definite musical pitch which contribute definite notes to the harmony of the score, and (*b*) those of indefinite pitch which serve to mark the rhythm and add the tumult of festivity to the orchestra.

- (a) Of definite musical pitch:
- Kettledrum.
  - Bells.
  - Celesta.
  - Glockenspiel.
  - Harmonica.
  - Parsifal Bells (designed by Dr. Mottl).
- (b) Of indefinite musical pitch:
- Bass Drum.
  - Side Drum.
  - Triangle.
  - Cymbals.

*German*, Pauken.      *French*, Timbales.  
*Italian*, Timpani.

THE kettledrum belongs to the class of instruments of percussion having a definite musical pitch.

*Construction.*—This instrument consists of a piece of vellum stretched tightly over a hemispherical shell or pan of copper or brass, by means of screws working on an iron ring which fits closely round the head of the drum. The vellum is slackened or tightened at will, thus producing any one note within its compass of an octave. As each drum can give but one note at a time, and it takes some little time to alter all the screws, two or three kettledrums, often more, each tuned to a different note, are used in an orchestra or band.

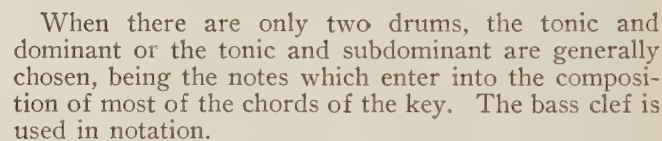
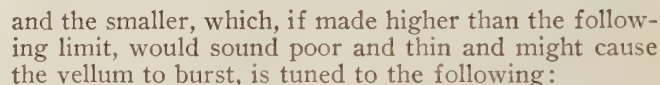
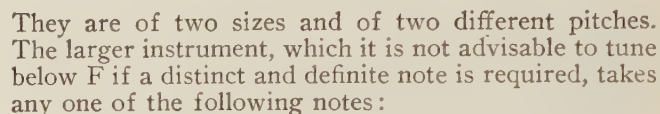
Various mechanisms have been tried to facilitate the changing of pitch, such as working the screws by means of a pedal, but the simpler model is generally used in orchestras.

This is the only instrument of the drum family which can be tuned to any definite musical sound, and its notes are as nearly definite as the pizzicato tones of the double bass.

*Production of Sound.*—Two sticks are used to play the kettledrum, and these are of various kinds. The best are made of whalebone for elasticity, with a small wooden button at the end, covered with a thin piece of fine sponge. Others have a felt or india-rubber

knob. Some are even made with a wooden uncovered knob, but are only used in exceptional cases to produce a harsh, noisy tone. The kettledrum is struck at about one quarter of the diameter from the ring.

*Compass.*—Kettledrums can be tuned to any note within the compass of the octave.



The kettledrums used to be treated as transposing instruments, the music being written as for the horn in C, the key to which the drums were to be tuned being indicated in the score; now, however, composers write the real notes for them, but without accidentals.

*Quality of Tone and Possibilities.*—The tone of a good drum in all but its extreme notes is sonorous, rich, and powerful. A harsh, overpowering quality can be obtained when noise rather than music is required, by using uncovered drumsticks.

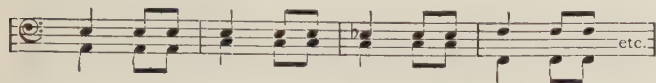
The drums can be covered or muffled by placing a piece of cloth over the vellum to deaden the sound; this device produces a mournful tone most effective in orchestration.

By judicious scoring for this instrument, beautiful effects can be obtained in rolls, in crescendo and diminuendo, or in forte and pianissimo passages. A great variety of rhythmical figures, on one note, or in intervals with two or more notes, can be produced.

Passages in double notes such as the following, as well as many more complicated, will give an idea of



the capabilities of an instrument whose technique is even now developing.



This instrument has been used very effectively by Mozart and Mendelssohn, and Berlioz has introduced into his "Requiem" as many as eight pairs of drums, which require as many as ten drummers. Meyerbeer, in his opera of "Robert le Diable," wrote an entire melody, a march, for four kettledrums. Beethoven was the first to see that they might be used as solo instruments. The term drum used by musicians means the kettledrum, never the bass or side drum.

*Origin.*—From Egyptian, Assyrian, and Indian sculptures we have full evidence of the great popularity of drums of all kinds among the ancients. How the kettledrum reached Europe is a matter of some conjecture; some suggest through the Romans, as the Greeks knew the side drum, which they called tympanum. They or the Romans may also have known the kettledrum. Others attribute its introduction to the Moors of Spain. It was used in Germany from early times. The first mention of its use in England appears to be in Froissart's description of the entry of Edward III into Calais in 1347. Of the words used for drums in the Middle Ages, nacaire, tambour, tympan, and tambale or tabale, all but tympan, from the Latin tympanum, are derived from the Arabic words tambur, tubal, and neggareth, which seems to point to a Moorish origin of the kettledrum. The next mention of the use of this instrument in England occurs about 1606, in Nicholls's "Progression of James I": "The King of Denmark's grume, riding upon a horse, with two drummes, one on each side of the horses' necke, whereon he strooke two little mallets of wood, a thing verie admirable to the common sorte, and much admired."

The earlier manner of bearing the instrument was to suspend it from the neck of a man, who on the march bore it on his back in front of the drummer. In a miniature of an illustrated manuscript at the British Museum, an Eastern banquet is depicted in which the potentate is enjoying the music of various instruments, and among them two kettledrums strapped to the back of a Nubian slave. This manuscript dates from the fourteenth century, and is by a skilled Genoese. The kettledrum was first used in an orchestra by Lulli, in the reign of Louis XIV, and it has kept its place ever since.

## II. KETTLEDRUM WITH INSTANTANEOUS SYSTEM OF TUNING

THE kettledrum in this form differs substantially from the ordinary drums.

*Construction.*—The construction differs from that of the kettledrum tuned by means of screws in the following particulars: A simple mechanism in the interior, consisting of a system of cords regulated by screws and rods, is worked from the outside by means

of a handle. Some kettledrums have a little dial on whose face are 28 notches, each numbered, enabling the performer to tune the drum instantly to any note within its compass, by remembering the number that corresponds to each note, and pointing the indicator to it on the face of the dial. Of course the cords may stretch in time, flattening the pitch and causing the representative numbers to change. Temperature has a similar effect upon the pitch. Should a performer therefore find at a concert, for instance, that the heated atmosphere has put his drum out of tune, he need only turn the handle one or more notches to the right to bring his instrument back to pitch.

Each drumhead is capable of giving a compass of about half an octave; it will, therefore, be seen that each note has more than one notch at its service. Should the indicator point to No. 28, and yet by reason of the stretching of the cords the instrument be not sharp enough, another turn or two to the right, beginning again at No. 1, can be given, which will have the desired effect. To slacken the head, the handle must be turned to the left and a little catch lifted.

As this drum can be tuned in a moment by means of the dial to a certain note, there is no occasion to keep the head taut when the instrument is not in use.

*Quality of Tone.*—The little interior mechanism, which is of an elastic nature, has no detrimental effect on the tone, but on the contrary tends to increase its volume and improve its quality. The body of the drum, which acts as a sound-box in increasing the tone, has a sound-hole underneath.

Constantly new effects are being evolved from the kettledrums, simple as their tone-color seems to be. Wagner often employed them, in soft irregular strokes (entirely alone), to picture anxiety, suspense, or terror, as in "The Flying Dutchman" at the first meeting of Senta and the hero, in "Lohengrin" at the death of Telramund, etc.

Richard Strauss in his "Elektra" caused them to be struck with birch rods, to make a peculiarly strident tone.

## III. ORCHESTRAL BELLS

GLOCKENSPIEL, HARMONICA, XYLOPHONE, CELESTA

*Italian, Campanelli.*

*French, Carillon.*

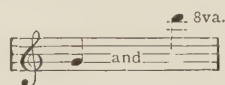
THE bells belong to the class of instruments of percussion with a definite sonorousness, and are of various forms and kinds, according to the use to which they are put. Bells are scored for either to mark the rhythm and add brightness and piquancy to music, or for the purpose of imitating church or other bells; it is with the former that we are chiefly concerned here, and for them the word bell is generally a misnomer, other shapes of metal or wood having been found more convenient. The term Glockenspiel is understood to mean a set or frame of bells that can be easily played by one performer by means of steel hammers.

*Construction.*—The pyramid-shaped Glockenspiel consists of an octave of semitone hemispherical bells, placed one above the other, and fastened to an iron rod which passes through the center of each. They gradually become smaller as the pitch rises, which

gives the instrument the shape of an elongated pyramid.

The lyre-shaped Glockenspiel, carillon, or harmonica, a newer model which has now replaced the pyramid-shaped, has instead of bells twelve or more bars of steel graduating in size according to their pitch. These are fastened to bars of steel which follow the same direction as the strings in a lyre, and are set perpendicularly in a steel frame in the shape of a lyre. This harmonica is played by means of little steel hammers attached to whalebone sticks.

*Compass.*—The compass of this instrument lies between



(real sounds), or even higher.

*Quality of Tone.*—Wagner has exercised exquisite judgment in the use of this instrument, notably in the Fire Scene of "Die Walküre" (last act), and in the Peasants' Waltz in the last scene of "Die Meistersinger."

Feuerzauber. "Die Walküre." Act III.



Sounded an octave higher.



The quality of tone given by these instruments is penetrating, clear, and sparkling. Mozart uses the Glockenspiel prominently for an entire melody in his "Magic Flute."

The xylophone is made of little wooden staves, each like a half-cylinder, resting on two wooden bars often covered with straw, and arranged in such a manner that each half-cylinder or semitone is isolated. The xylophone is played with two little wooden hammers, and has a compass of nearly or quite three octaves, according to the makers.

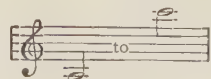


Sounded an octave higher.

The quality of tone is inferior to that of the preceding instruments and is not so clear.

The keyed harmonica is a fourth form of this little instrument and consists of a keyboard, to each note of which a little hammer is attached, which strikes a bar of glass when the key is depressed.

This harmonica has a compass of over two octaves, from



Sounded an octave higher.

It is used of necessity when chords are written for the Glockenspiel, as in Mozart's "Magic Flute," otherwise more than one player would be required, but chords do not often sound well on the bells owing to the inequalities of tone in the different notes. It is possible to produce various effects, scale and arpeggio passages, in single or double notes, on the keyed harmonica.

Mozart, Handel, Gluck, Meyerbeer, Berlioz, Wagner, and Saint-Saëns have scored for these instruments.

#### THE CELESTA

The celesta, used by Richard Strauss and others, consists of a set of bells, played by a keyboard, and contained in a case much like that of a cabinet organ. It consists of bars or plates of steel hung over resonating boxes of wood. The bars are struck by hammers. The celesta was invented in 1886 by Auguste Mustel, of Paris. Its tone is much sweeter and fuller than that of the Glockenspiel. Tchaikovsky was much impressed by it and wrote a whole melody for it in his "Casse-Noisette" ballet—the Dance of the Sugar-plum Fairy, "La Fée Dragée." This was its first prominent use, but since then it has been copiously employed in modern scores. It has about the same compass as the keyed harmonica.

#### IV. THE BELLS

##### GONGS, TUBES, "PARSIFAL" BELLS

IN some dramatic works composers have wished to imitate the sound of church bells, as for instance in Sir Arthur Seymour Sullivan's "Golden Legend," Verdi's "Trovatore," Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Wagner's "Rienzi" and "Parsifal." It is evident that in these cases larger bells, of a deeper sound than the foregoing, are necessary. This effect is somewhat difficult to attain satisfactorily, for the following reasons: Large bells of a very low pitch are too cumbersome and heavy for the orchestra; the notes are often impure and obscured by the dissonant harmonics; and bells large enough to give the notes required for "Parsifal" would overpower



the orchestra with their volume of sound. Various substitutes have been tried, but of course no other instrument gives a tone in the least similar to that of the bell, which independently of the harmonics has two distinct simultaneous notes: first, the tap tone which gives the pitch and is dependent on the manner in which the bulk of the metal is disposed in casting the bell, as well as on the quality and proportions of copper and tin used; secondly, the hum tone, or lower accompanying note, whose interval from the tap tone varies in different bells according to pitch and the taste of the maker, but on which the purity of the tone of the bell greatly depends. A flattened major seventh below the tap tone is generally found to give the best results in a deep bass bell. The hum tone is governed



by the relative proportions of the shape given to the bell.

In a letter written on the subject of the bells at Madame Wagner's request, Herr Julius Kniese, of Bayreuth, says that in order to obtain the effect of deep church bells as scored by Wagner in "Parsifal," the following combination was adopted: (1) A large stringed instrument with four keys; (2) four tom-toms or gongs tuned to the pitch of the four notes; (3) a bass tuba which plays the notes staccato in quavers, to help to make them more distinct; and (4) a fifth tom-tom on which a roll is executed with a drumstick. The steel tubes were tried, but as their pitch was two octaves too high, they sounded tinkly, and introduced an element foreign to the noble music of the Grail; they were therefore abandoned.

*Construction and Production of Sound.*—The "Parsifal" bell instrument has been constructed somewhat on the principle of the grand piano; the massive frame is shaped like a long dining-table, and rests on four solid feet; the soundboard is of spruce fir strengthened underneath by belly bars. There are thirty strings in all, mostly covered with copper wire; six to each note, of which three are in unison and give the fundamental note, and three an octave higher. The mechanism is simplicity itself. There is no action; the strings are struck by large wooden hammers, thickly and loosely covered with cotton-wool, which the performer sets in motion by a strong but elastic blow from his fist. The hammers are fastened to arms about twenty-two inches long, fixed by screws to a strong wooden span bridge, placed horizontally above the strings at about two-fifths of the length from the front; on the front of the arm is the name of the note, and farther back the green felt ledge struck by the fist. To control the rebound of the hammers, a strong wooden bar on two arms, fastened also to the span bridge, overhangs the notes. Two belly bridges and two wrest-plank bridges, one set for each octave, determine the length of the strings, and the belly bridge, as in other stringed instruments, is the medium through which the vibrations of the strings are communicated to the soundboard. The strings are fastened to thirty equidistant pegs at the farther end of the instrument, and to five groups of wrest-pins firmly set in an iron wrest-plank in the front of the instrument. The back of the instrument is strengthened by an iron plate and four iron pillars to resist the tension of the strings.

*Compass.*—The bell instrument has five notes. The



D, which is not required for "Parsifal," is used in the "Cavalleria Rusticana" in conjunction with the A.

*Quality of Tone.*—The quality of tone is rich, powerful, and noble, and carries well. It is clearly a good substitute for church bells in the orchestra, since it preserves the dignity of the atmosphere, which is destroyed by the triviality of all Glockenspiels and tubes.

There have, however, recently been much larger and deeper steel tubes placed upon the market, and these give both the clangor and solemnity of the large bell

very satisfactorily. They have been successfully employed in Tchaikovsky's "1812" overture.

## V. INSTRUMENTS OF INDEFINITE MUSICAL PITCH

### THE BASS OR BIG DRUM

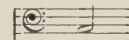
*French*, Grosse Caisse. *German*, Grosse Trommel.  
*Italian*, Gran Cassa or Tambura.

**U**NDER this head several instruments, of various degrees of importance, are to be considered, and first in order is the bass drum.

*Construction.*—The bass drum consists of a short wooden cylinder, of a very wide diameter, covered at both ends by vellum stretched over small hoops, kept in place by larger hoops. The two large hoops are connected by a cord passing in zigzags from hoop to hoop. These cords, and with them the large hoops, and therefore the vellum, are tightened and slackened by means of leather braces. Systems of rods and screws are also used for the purpose. In the orchestra the bass drum is mounted on a stand.

*Production of Sound.*—The bass drum is struck in the center with a stick, ending in a large, soft, round knob. This instrument does not need tuning, but the pitch may be made acuter or deeper, according to whether a rich full tone, or a mere dull thud is required, by respectively tightening or loosening the braces. The instrument can also be muffled by covering it with a piece of cloth.

*Notation and Possibilities.*—The music is written



generally on a staff with the bass clef, the C being used to show the rhythm and accents. Sometimes, however, no staff is used, a single note on a single line being found sufficient. The bass drum has a place in every orchestra, but the more sparingly it is employed the better. Its use is to accentuate the rhythm. It is possible to make gradations in forte and piano, and to play eighth and sixteenth notes when the tempo is not too quick. A roll can be played by holding a short stick, furnished with a knob at each end, in the middle, and striking alternately with each end; or, better still, by using two kettledrum sticks. It is significant that Wagner has not once scored for the bass drum since he composed "Rienzi"; but other composers, Verdi, Gounod, Berlioz, and Sullivan, have used it very effectively.

*Origin.*—The popularity of all kinds of drums in the most ancient civilizations is established beyond doubt by the numerous representations of the instrument, in great varieties of size and shape, on sculptures and paintings of Egypt, Assyria, and India. The tympanum, a very shallow side or bass drum, was known to both Greeks and Romans, and through them its use spread all over Europe. The tympanum was certainly known in England long before the crusades, for Bede mentions it in his list of instruments. Its use for military purposes in England possibly dates from the reign of Richard I, who had become accustomed to

drums in the crusades. The drums were slung to the back of a man who walked in front of the drummer. Side drums were of a much larger size than they are now, till the reign of Elizabeth, and were held horizontally, and beaten, of course, on one head only. How early the use of snares was known is uncertain, but Pr torius and Mersenne both mention them (early seventeenth century). Marais (1656-1728) was, as far as we know, the first to score for the side drum, in his opera "Alcione." Gluck used it in "Iphig nie en Tauride," and other composers have occasionally followed this example.

#### THE SIDE OR SNARE DRUM

*French*, Tambour Militaire. *German*, Milit r Trommel.  
*Italian*, Tamburo Militare.

*Construction*.—The side drum consists of a small wooden or brass cylinder with a vellum at each end. The parchments are lapped over small hoops, and pressed firmly down by larger hoops. These and the vellums are tightened, as in the bass drum, either by cords and leather braces, or by rods and screws. Across the lower head are stretched several catgut strings, called snares, which produce a rattling sound at each stroke on the upper head, owing to the sympathetic vibration of the lower head, which jars against the snares.

*Production of Sound*.—The drum is struck in the center by two small sticks with elongated heads, or knobs of hard wood, which produce a rasping sound. The roll is produced by striking two blows alternately with each hand quite regularly, and very rapidly, which gives a rattling tremolo sound. The side drum can be muffled by loosening the cords, or by inserting a piece of cloth or a silk handkerchief between the snares and the parchment; this produces an uncanny sound. The tenor drum is very similar to the side drum, but is made only of wood, and has no snares. The side drum is used in orchestra to give a military color to the music. The origin of the instrument has been given with that of the brass drum.

#### THE TRIANGLE

*German*, Triangel. *French*, Triangle.  
*Italian*, Triangolo.

The triangle is a triangular rod of steel, open and curved slightly at one corner. The triangle is played by means of a steel stick with a wooden handle. Varied effects of rhythm and different grades of forte and piano can be obtained. A sort of tremolo can be produced by striking each end of the triangle alternately in rapid succession. The treble clef is used when the triangle is scored for on a separate staff, but when its music is the same as for the big drum, the bass clef is used. The tone is clear and ringing, but should have no definite pitch, and for that reason small triangles are best, as large ones give out a definite and disagreeable note. The triangle is suspended by a loop. This instrument is used to mark the rhythm, but even more as an embellishment. Beethoven, Mozart, and many other classical as well as modern composers, have made

use of this little instrument in some of their works. Weber has used it prominently in Gypsy music, as, for example, in his "Preciosa."

#### CYMBALS

*German*, Becken. *Italian*, Piatti or Cinelli.  
*French*, Cymbales.

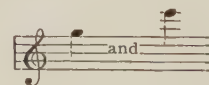
*Construction*.—Cymbals consist of two thin round plates of copper and tin alloy, with a handle strap in the middle of each for holding them. The sound is obtained not by clashing them together, but by rubbing their edges together by a sliding movement. Sometimes one is held in the left hand by a strap and struck with the soft stick of the bass drum, which produces a sound akin to that of the tom-tom. A weird, savage effect can also be produced by holding one cymbal suspended by the strap, and letting the drummer execute a roll on it as it swings.

*Possibilities*.—All shades of forte and piano can be obtained. When the cymbals are to be allowed to vibrate, the composer indicates this by writing, "Let them vibrate." "Damp the sound" is his direction if the contrary effect is desired. To do this, the player presses the cymbals against his chest as soon as he has played the note, which stops the vibrations. The duration of the vibration is indicated by the value of the note used on the staves; its name signifies nothing, as the pitch of the cymbals is indefinite. This instrument plays the same music as the bass drum, unless otherwise indicated by "Senza piatti," or "Piatti soli." Cymbals are to be found in all orchestras, though they are but occasionally required. They are useful for marking the rhythm, and for producing weird, fantastic, or military color; their shrill, quivering notes are heard above those of all the other instruments playing fortissimo. Cymbals are unrivaled for giving the effect of frenzy, fury, or of a bacchanalian revel, as in the "Tannh user" Venus music, or in Grieg's "Peer Gynt." When damped, a sinister impression of dire misfortune is conveyed.

*Origin*.—The origin of the cymbals is prehistoric, and they are found depicted on mural paintings and sculptures of the highest antiquity; their construction is so simple, and their possibilities so limited, that they have undergone little change or development.

#### THE ANCIENT CYMBALS

This instrument belongs to the class of instruments of percussion with a definite musical pitch. The ancient cymbals are very small, resembling shallow bells; they are made of much thicker metal than the modern cymbals, and give out a distinct note tuned to one of the notes lying between



They are played in the same manner as the modern; their sound is sweet but powerful, like that of the keyed harmonica. They are rarely used in the orchestra now.



THE PAVILLON CHINOIS, OR CHAPEAU CHINOIS  
TURKISH CRESCENT, OR JINGLING JOHNNY

*German, Schellenbaum or Türkischer Halbmond.*

The pavillon chinois, an instrument of percussion incapable of producing definite musical tones, was formerly used in military bands, but never in the orchestra, where an instrument of somewhat similar form, the

lyre-shaped Glockenspiel, often confused with the pavillon chinois, is used to mark the rhythm. The pavillon chinois consists of a pole about six feet high, surmounted by a crescent and star and conical metal cap or pavillon hung with small bells. Under the pavillon is a squat lyre, or fanciful double crescent, likewise hung with tiny bells and long streamers of horsehair. The pavillon chinois is played by shaking the pole up and down and jingling the bells.





## FAMILIAR NON-ORCHESTRAL INSTRUMENTS

### I. THE GRAND PIANOFORTE

*German*, Flügel.      *French*, Piano à queue.  
*Italian*, Piano a coda.

THE piano belongs to the class of stringed instruments with keyboards.

*Construction.*—The outward appearance of the piano in all its varieties of square, upright, grand, concert grand, etc., is too well known to need description. This instrument possesses keys sufficient for a chromatic scale throughout its compass; each note is provided with one, two, or three strings in unison (according to the pitch, the medium and high register usually having three), a hammer and a damper (except the two highest octaves, which have no dampers), besides a complex system of mechanism called the action. The chief parts of a pianoforte, about which it imports us to know something, are: (1) The case and framing; (2) the strings; (3) the wrest-plank; (4) the soundboard or belly; (5) the bridges; (6) the action; and (7) the pedals. The last will be treated in *Production of Sound*.

1. The case, made of solid wood, with a veneering of mahogany or oak, must be so strongly constructed as to resist the enormous tension of the strings—approaching thirty tons in a modern concert grand. To that end concurs the cast-iron or steel frame placed over the soundboard, which has strong iron or steel bars (the number varying with different makers) extending across the strings, from side to side of the frame but not touching them. Holes of irregular shape are made in the metal frame for the sake of lightness.

2. The strings are now made of the strongest and, at the same time, the most elastic of metal, tempered cast-steel wire, which is able to meet a tension of at least 200 pounds for each string in recent grands. The pitch of the strings depends on their diameter as well as their length. In order to reduce the latter for the bass strings, the expedient of covering them with copper or white metal wire has been resorted to, as in the G string on the violin, for example. The earliest stringed instruments, with keyboards, of which we have any knowledge, seem to have made their appearance in Europe about the middle of the fourteenth century, contemporaneously with the first manufacturers of drawn iron wire at Nuremberg.

3. The wrest-plank, corresponding to the peg-box of violins, will be found in grand pianos at the keyboard end under the music rest. Into it are inserted the wrest or tuning pins. In order to bear the strain of the enormous tension, the wrest-plank is made of layers of the hardest woods—oak, beech, etc.—in each of which the grain runs at right angles to that of the others to prevent splitting. The whole is further strengthened with a metal plate, to assist in insuring the rigidity of the tuning-pins.

4. The soundboard consists of lengths of spruce or fir, glued together, like that used for the best violin bellies, chosen on account of its elasticity and resonant power, and to both sides of which several coatings of varnish are applied to prevent cracking or warping. The soundboard, which is slightly convex to the strings, lies under them along the whole length and breadth of the piano nearly as far as the wrest-plank. Between the soundboard and the wrest-plank there is a narrow space left, through which the hammers rise to strike the strings. Strings, when set in vibration, give but a poor sound of themselves, owing to the small surface they possess wherewith to influence or set vibrating the surrounding strata of air. But when the strings rest on a wooden bridge, the molecular vibration communicated to them by the fingers through the keys and the hammers is transmitted by the bridge to the soundboard in shocks, which are repeated by the surrounding atmosphere. Thus are sounds produced, the intensity and character of which are directly governed by the quality of the blow or pressure brought to bear upon the strings by the performer.

The vibration of the soundboard as a whole being undesirable, it is prevented by gluing thin ribs of wood—the belly bars—under it, of which the grain runs in a different direction to that of the soundboard. These bars give elasticity and help the formation of vibrating centers or nodes. The soundboard has to be tense to take up the vibrations initiated by the strings.

5. The bridges are two in number in the piano, each corresponding to a similar part of the violin, i.e.: (1) the belly bridge to the violin bridge; (2) the wrest-plank bridge to the nut of the peg-box of the violin. The first of these bridges, by means of which the vibrations of the strings are communicated to the belly, is made of hard wood. The belly bridge is divided in all pianos, straight or overstrung. With the



latter the divisions are disposed at differing angles, so that the bass bridge strings cross over the others in the lower part of the scaling. As a matter of fact, overstringing has entirely changed pianoforte construction. The steel strings are stretched over the longer part, and the covered bass strings (lying above the steel ones) rest on the shorter bridge behind the other and nearer the end of the case. The wrest-plank bridge, to which the strings are pinned down to prevent their being forced upward by the blow of the hammer, is the point from which the vibrating length of the string is measured.

6. The action, situated beyond the keys under the wrest-plank, comprises the complex system of levers, hammers, checks, dampers, etc., which are set working when a key is depressed. To describe minutely this action, which differs in details according to the various makers, is not possible within our limits. The hammers are covered with the finest white felt, and resemble in shape a section out of the middle of a pear. The checks are situated just behind the hammers. A damper made of thick felt lies over or under each set of three strings in unison.

*Production of Sound.*—By depressing a key with a finger, a system of levers is set working which raises the hammer and causes it to strike the strings and then rebound. In the earliest action by Cristofori, there was nothing to control this rebound, and the key would have to rise to its level of rest before another sound could be elicited. The inventor noticed this defect, and remedied it by placing behind the hammer to control it a piece of hard leather which acted as a check. This check-action has been developed and perfected in our days, culminating in the double escapement action. The damper, which is automatically removed from the string as the key is pressed down, likewise returns to its normal position on the string as the key rises, and thus stops further vibrations after the finger leaves the key. Should the performer, however, wish these vibrations to continue, he can, by means of the right pedal, the "loud pedal" as it is frequently miscalled, which is indicated by "ped" under the note, remove the dampers and thus call out the sympathetic upper partials or harmonics of the strings, as well as prolonging the tone.

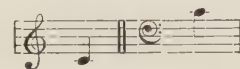
The soft pedal, on the left side, indicated by "una corda" and released at the words "tre corde," shifts the hammers so that instead of three strings, they only strike two, formerly one; the soundboard, which lies directly under the strings, sets up a series of sympathetic vibrations from the other two only, which gives a mysterious, veiled quality to the notes. Some pianos, instead of having this "shifting action," have a piece of felt, which, being interposed by the action of the pedal, softens the impact, and deadens the sound. Many upright pianos move the hammers nearer the wires, thus causing a shorter stroke, and consequently a softer tone.

*Compass.*—The compass of a full-sized modern piano is seven and a quarter octaves, from subcontra A to five-lined C, according to piano nomenclature. The full octaves, beginning with the lowest C, are called contra, great, small, one-lined, two-lined, three-lined, and four-lined. The deficiency in length in the bass strings is balanced by extra thickness, while in the

treble, with modern high tension scale, the length is greater in proportion.



Two staves are required in notation, the bass and treble clefs being used. No exact limits to each staff can be given, but middle C



is the nominal boundary.

*Quality of Tone.*—This is subject to so many conditions that it is impossible to do more than refer to a few of them. The tone varies according to the different makers, some making brilliancy and clearness, some mellowness, others a sweet, singing tone their specialty, and so on. The various kinds of touches are more influential than anything else in producing tone (by tone, we mean breadth, depth, and fullness of sound, which is quite independent of loudness). Given an instrument of the very best, two performers playing the same composition on it may give a totally different idea of its tone; the one producing plenty of sound in the forte passages, but leaving the ear unsatisfied, on account of a certain hardness and want of elasticity and continuity in the sound; the other performer giving the piano a voice, and making it sing out round, deep-chested notes in which there is no suggestion that the keys have been struck, but rather that the sound is being pressed out of the instrument. No satisfactory elucidation of the mystery of this difference of touch has been brought forward. The fact that so many and minute differences of touch and shades of expression—nay, more than this, that the individual *feelings* of performers can be transmitted to the piano through the keys, will give an idea of the exquisite nicety and complexity of the mechanism which makes this possible.

*Possibilities.*—There is no instrument which has greater possibilities than the piano. The rapid development of its technique, and the wonderful improvements that have followed in such quick succession during its comparatively short existence, all point to a more and more glorious future for it. The fact that from this instrument one performer can by himself produce the richest and most complete harmonies, and that he requires to devote so much intelligence and care to the study, in order to follow out simultaneously the many parts of these harmonies, instead of each part being taken by a different instrument—all this adds to its dignity and importance. On the name of Muzio Clementi rests the honor of having, in 1770, founded a technique for the piano.

*History.*—The piano, being a truly complex mechanism, has many so-called prototypes in antiquity. The two chief classes of keyed predecessors are: 1. The clavichord. This was a small instrument in which the strings were struck from below by metal tongues

called tangents. While a key was held down, its tangent was pressed against the string near one extremity, thus forming one end of the vibrating part of the string. Swells and subsidences could be caused by increasing or diminishing the pressure on the key while it was held down. These changes were called the *Bebung*. The tone of the clavichord was infinitely sweet and delicate, and it is no wonder that Bach and others clung to it even after the invention of the piano.

2. The harpsichord, with its smaller varieties, the spinet and the virginal, or virginals. In the harpsichord the strings, two or three for each note, were plucked by quills carried on jacks that were pushed up when the keys were depressed. The harpsichord often had two manuals, or keyboards, and as many as six pedals. The latter, besides acting like those of the piano, included also some couplers, which could unite the two manuals or make a note sound its octave as well as itself. The damper pedal operated by moving some of the jacks until their quills could no longer pluck the strings. The harpsichord could give a greater variety of effects than the piano, but its tone was never so full or strong as that of the later instrument. The spinet was a very light harpsichord with one keyboard, and the virginal merely a box, with keyboard, which could be laid on a table. The mechanism of the two last-named instruments was similar to that of the harpsichord.

These instruments in turn were evolved from the psaltery, an instrument having strings stretched horizontally over a soundboard, and plucked by plectra or quills. The harp supplied the idea of having a separate string for each note, and the harplike shape of the scaling; the monochord of the Greeks and the Middle Ages (by which name clavichords were called in France, Italy, and Spain at one time) supplied the idea of the bridges dividing the length of the strings; while the dulcimer and cembalo of the Arabs and Hungarians supplied the idea of the hammer-action.

The earliest mention of the name "pianoforte" applied to a keyed instrument seems to be in 1598, in the letters of a musical instrument maker named Paliarino, addressed to Alfonso II, Duke of Modena. It would seem, however, that the name was applied to some instrument of the clavichord or cembalo kind, for there is no mention of how the tone was produced, nor do we hear of the *piano e forte* again till 1711, in an account by Scipione Maffei, of Cristofori's "gravecembalo col piano e forte." Bartolommeo Cristofori was a harpsichord-maker, of Padua. Invited to Florence by Ferdinando de' Medici, and encouraged by him, Cristofori produced the first pianoforte, in which the two unison strings for each note were struck by hammers, and damped by pieces of cloth or felt; the check-action was added afterward. Others living at the same period claimed to be the real inventors—Schröter, of Dresden; Marius, of Paris; and Silbermann, of Freiberg. It is not impossible that the same idea may have occurred to more than one man quite independently. Cristofori was probably not the first who had attempted an instrument of this description; his invention was the result of years of study in his own lifetime and that of preceding generations. It is now proved beyond contention, however, that Cristofori alone was the actual inventor. Johann Sebastian Bach

had two pianos by Silbermann submitted to him in 1726, but his judgment was unfavorable; the treble was too weak, the touch too heavy. We hear, however, that he played on one bought by Frederick the Great in 1746. He stated then that he considered the instrument only fit for rondos and that class of music.

The first public mention of the pianoforte in England was in 1767, in a Covent Garden playbill, in Messrs. Broadwood's possession, in which it was announced as a new accompanying instrument. Pianos were imported into America soon after this.

The first real damper "loud" and soft pedals were adapted in 1783 by John Broadwood to the piano; they had been invented for the harpsichord, instead of hand-stops, by John Hayward, about 1670. At first the piano was looked upon as a variety of the harpsichord; its emancipation took place between 1770 and 1780, when it became an independent instrument, chiefly through the exertions of Muzio Clementi, who understood its capabilities. But it was Beethoven who first turned the tide from harpsichord, spinet, and clavichord to the acceptance of the piano.

In 1778 John Broadwood made a new scale grand, dividing the soundboard bridge. Stein, of Augsburg, invented the soft pedal with shifting action in 1789. Tension bars were first applied to a grand by James Broadwood tentatively in 1808, and in 1827 he patented a grand in which tension bars and string-plate were combined. In 1837 Jonas Chickering, of Boston, patented the first practical casting of a full iron frame to resist the tremendous tension of the instrument. Other important improvements of this were patented by him in 1843 and 1845. Meanwhile the invention by Sébastien Erard in 1808 of the double escapement action had been perfected and was patented in 1821 by his nephew, Pierre Erard. The hammer-touch ultimately brought about a double improvement in playing and construction: (1) In using the wrist to soften the blow which the indifferent and thin wire strings were too weak to bear; (2) by giving the idea of using an iron frame to which to fasten the strings, as the wooden frame would not bear the increased tension of stronger and thicker strings.

Boehm, the flute-maker, was the first to have the idea of overstringing pianos in 1831, but the invention as applied to grands was patented by Steinway & Sons, in connection with a cast frame, in 1859.

In 1838 the harmonic bar was introduced by Pierre Erard. By making the treble part of the instrument almost immovable, it favored the production of the higher harmonics in the treble. The firm of Broadwood have since made use of a similar bar across the whole length of the wrest-plank. In 1847 Henry F. Broadwood invented a grand having an entire upper iron framing with only two tension bars. Pursuing this rejection of metal bars, Henry J. Tschudi Broadwood patented in 1888 a barless grand, which is now proved to stand the modern tension satisfactorily. It is in the reduction of weight that this invention will be valued in the future.

Innumerable other improvements have since been patented by Steinway & Sons, Mason & Hamlin, and many other firms of piano manufacturers; the sostenuto pedal, the agraffe, the supported soundboard, etc., are among these.



The harpsichord had a place in every orchestra till the end of the eighteenth century; the last great public performance at which it was used being that of Mozart's "Magic Flute," in 1791; after that time it was superseded by the pianoforte in the orchestra. Until about 1820 the director of the opera or concert sat at the piano, following from the score and occasionally joining in; the first violin or "leader" gave the tempi with his bow. Spohr was one of the first to break through this custom, when at a Philharmonic concert, in 1820, he boldly stood up with a baton, faced the orchestra with the score on the desk before him, and beat time regularly from beginning to end of the symphony. This method of conducting was found so successful that it was immediately adopted in England. But the baton was used on the Continent some years before this, as stated in the earlier part of this section.

The organ, which is a keyed wind instrument, is described under its own name.

## II. THE ORGAN

THE organ (Gr. *organon*, an instrument) is an instrument provided with one or more keyboards, and generally a set of pedals, also a number of metal or wooden pipes which are made to sound, in performance, by wind (air) pressure from bellows or other source of compressed air. Space forbids a full description of all its mechanical devices. Large organs to-day usually have four divisions and manuals (hand keyboards), besides the pedals. The manuals belong to the different departments of great organ, swell-organ, choir-organ, and solo-organ, the pedals forming the pedal organ. Each department is practically a separate instrument, but all are grouped so as to need but one performer. The manuals are arranged in an ascending row before him, and the pedals are placed at his feet. Many organs have three manuals, for choir, great, and swell organ, and a set of pedals. The compressed air from the bellows is conveyed through a wind-trunk to the wind-chest, each department having its own wind-chest. Attached to the top of the wind-chest is the upper board, arranged to control the entrance of the wind into the pipes. The pipes are set in the upper board, ranged in rows so that all pipes of the same pitch are in one line, while all of the same quality (register, stop) are in a line at right angles to the first line. Beneath the upper board are grooves, each running horizontally backward in a line from its corresponding key on the keyboard. When a key is pressed down, a valve (pallet) is opened, and the wind thus allowed to enter the groove of that key. This would cause all the pipes of that pitch to sound but for the intervention of another mechanism. There is another set of grooves, at right angles to the first, and each of these is a cross-slide, which the player can move to and fro at will by means of the draw-stops. When he pulls a stop out into the proper position for playing, he causes the cross-slide to move just enough so that certain holes in it will be brought opposite to the openings of the pipes. Thus the wind from the wind-chest, when allowed to enter the key-groove as the key is pressed down, cannot get into

any of the pipes of that pitch unless their cross-slides have been previously moved into position by means of the draw-stops. The pipes above each cross-slide, as previously noted, are of one quality, and are called a stop. Each department of the organ consists of a number of different stops, producing sounds that vary in quality.

The large and powerful pipes of the great organ are generally placed in front. Back of them are the smaller pipes of the choir-organ, less powerful and more suited to accompany voices. Above the latter is the swell-organ, the pipes of which are enclosed in a wooden box (swell-box), with a front of louver-boards like Venetian blinds, which may be made to open and shut by means of a pedal, and thus give crescendo and diminuendo effects. The pedal organ is sometimes placed behind the choir-organ, and sometimes half on each side. The compass of the manuals usually runs from great C (the C on the second line below the staff in the bass clef) to three-lined F (an octave above the upper line of the staff in the G clef). The pedal compass is usually from great C to one-lined F—about two octaves and a half. The keyboards regulate the compass of each stop, but do not limit the compass of the organ as a whole, as this depends only on the pitch of the pipes, which differs in different stops. For example, a stop, or set of pipes, giving notes of the pitch indicated by the keyboard, is said to give an 8-foot tone. This is because, sound traveling about 1100 feet a second, and great C having about 64 vibrations a second, and each vibration being twice the length of an open pipe, it takes an open pipe about eight feet long to sound great C. A pipe sixteen feet long sounds an octave lower, so that a 16-foot tone is one that sounds an octave lower than played, while an 8-foot tone sounds as played. Similarly, a 4-foot tone is an octave above the key, a  $2\frac{2}{3}$ -foot tone a twelfth above, and a 2-foot tone two octaves above. Large organs have all these, as well as one or more 32-foot stops, which sound two octaves below the key. Now even the 64-foot tone has been used, in the town organ at Sydney, Australia, the pipes giving a tone three octaves below the key. In its lowest octave, the 64-foot tone has so few vibrations that it is inaudible to the human ear. Other intervals besides these are used under the name of mixture. The mixture stop on a large organ consists of three or four ranks of small pipes, giving high, thin tones that are used to blend with the keynote and make it more brilliant. The term furniture is sometimes used, as well as mixture, furniture having more pipes.

Organ-pipes vary greatly in form and material, but are divided into two chief groups, flue-pipes and reed-pipes. Flue-pipes, having no reed mouth-piece, are further divided into stopped and open pipes. A section of an open pipe is shown in the figure. The letter *a* shows the foot of the pipe, *b* a flat plate called the language, and *c* the body of the pipe. The language does not extend wholly across the pipe, but stops just short of the opening *d-e*. When air is admitted through the foot of the pipe, it causes various flutterings at *d-e*, and those which have the proper rate of speed cause vibrations in the air-column of the pipe. The vibrations of a column of air consist of alternating



compressions and rarefactions, acting much like pushes and pulls given to a loosely coupled freight train. In an open pipe, the push, or puff, travels to the end and out, creating a slight pull, or suction, as it emerges. This suction travels back to the lower end of the pipe, where the flutterings start another puff. Meanwhile the first puff has been traveling onward, thus making the wave-length of the tone (i.e., the distance between successive puffs) twice the length of the body of the pipe. If the top of the pipe is closed with a plug, or tampion, each puff and suction has to travel up and down the tube before emerging into the air, thus making the wave-length four times the length of the pipe-body, and giving a tone an octave lower than that of an open pipe of the same size. As a tone of 16 vibrations a second is the lowest one audible to man, and sound travels a little over 1100 feet a second (say 1120), each wave-length of the tone would be 70 feet long, needing an open pipe with a 35-foot body. A longer body than this would give, not an audible tone, but a set of rhythmic puffs like whispers. As the number of vibrations is doubled to obtain the octave of a note, it follows that the wave-length and the length of the pipe must be halved. Intermediate lengths give the notes of the scale. Pipes are sometimes half-stopped, having a sort of chimney at the top. A reed-pipe derives its tone from the vibrations of a reed instead of air flutterings, though the reed itself is set in motion by air from the wind-chest. The reed is a small metal tube with its front cut away and a tongue or spring inserted, which will vibrate at the proper rate to produce the tone. If the tongue does not vibrate against the tube, the reed is called a free reed.

Organ-pipes differ in shape, proportion, or material, though the pipes in any one stop are much alike. Among the more important stops are the open and stopped diapason, so called because they run through the entire length of the manual; various kinds of instrumental or vocal stops, such as flute, posauene (trombone), English horn, basset horn, oboe, vox humana, viola, etc.; the mixture stops already mentioned, which reinforce a tone with faint, high overtones; and others, such as bourdon, dulciana, etc. It will be seen that registration, or the proper use and combination of stops in organ-playing, is a matter of paramount importance.

The largest organ on record was the one built for the St. Louis Exposition (1904). It had 140 stops, and 10,059 pipes. That of the Chicago Auditorium has 109 stops and 7124 pipes. The largest permanent organ on record at present is in the town hall at Sydney, Australia. This has 128 speaking stops (including carillon and thunder) and 8745 pipes. It has all the improvements of great modern organs—fourteen couplers, three balanced swell-pedals, three tremulants, thirty-three pneumatic combination studs, and six combination pedals. These studs and pedals are so arranged that each one throws in a special combination of stops. The couplers of an organ enable the player to sound one note in more than one department of the organ at the same time, or to sound the octave above or below with the note played. The Sydney organ has six divisions—great, swell, choir, solo, echo, and pedal. Among the larger pipes are a 32-foot contra-

bourdon and several 16-foot bourdons and diapasons. The pedal organ includes four 32-foot stops, nine 16-foot stops, one 10 $\frac{2}{3}$ -foot, and one 5 $\frac{1}{3}$ -foot, besides 8- and 4-foot stops and the great wooden contra-trombone (reed) at 64 feet. The great organ has 28 stops, the swell 25, the choir 20, the solo 21, the echo 8, and the pedal 26.

The ultimate origin of such grand instruments is to be sought in an antiquity almost prehistoric. The wind, sounding in the hole of a broken reed, first suggested to man the music of pipes. Soon he fashioned a set of these pipes, and mythology ascribed them to Pan. The next step was the use of one blow-hole in a primitive wind-chest below the pipes. The Romans invented hydraulic organs, in which the air was compressed by water-power. During the Middle Ages one organ at least used "heated water," possibly being run by steam-pressure. The Greeks and Romans used bellows also, with boys standing on them to cause the pressure. A relief showing such an organ was placed on an obelisk erected by Theodosius in 393 A.D. Pipes were then made of copper or bronze. Air was admitted by the drawing out of a rod at the base of the pipe. Organs became fairly common in Spain before 450 A.D.

About 666 A.D. Pope Vitalianus introduced the organ into the Church service. Organs were made in England in the eighth century. King Pepin introduced the instrument into France, obtaining an organ from the Byzantine Emperor. A copy of this was brought into Germany by Charlemagne, and the Germans soon became expert makers. For some centuries only the "full-organ" effect was possible, so it is not surprising to read that a lady in Charlemagne's court went crazy on hearing an organ. About 822 Charlemagne received an organ of softer tone, sent by the Calif Harun-al-Rashid.

The English monk Wulstan, who died in 963, left this description of the cathedral organ at Winchester: "Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered with perspiration, each inciting his companion to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs. . . . Two brethren [assistants] of concordant spirit sit at the instrument, and each manages his own alphabet [i.e., draw-rods marked with letters]. There are, moreover, hidden holes in the forty tongues and each has ten [holes with pipes above] in their due order. Some are conducted hither, some thither, each preserving the proper point for its note [i.e., the pipes were "conveyanced off," probably forming an ornamental front]. They strike the seven differences of joyous sounds, adding the music of the lyric semitone [i.e., diatonic scale with flat seventh added]. Like thunder the iron tones batter the ear, so that it may receive no sound but that alone." The fourteen bellows below and twice six above suggest our arrangement of great organ below and choir and echo above. The alphabet is mentioned because the rods and keys were marked with the letters of the scale. Each rod, or slide, opened ten pipes.

A treatise of the eleventh century, by a monk named



Theophilus, states that the slide-box was made two and a half feet long and over a foot wide, and that the pipes were placed on its surface; that the compass consisted of seven or eight notes; that the playing-slides were of equal width, and not made small for narrow pipes; that the organ was played by these slides, which were held by little side-slits; that there were two or more pipes to each note, which received air through holes of  $1\frac{1}{2}$  inch diameter in the slide; and that the instrument was played by pushing the slides in. This was the common type of early medieval organ. It was possible to make a small portable organ, afterward called the regals; and we find Monteverde using one as late as the seventeenth century. Stationary organs were called positive, and that term is sometimes used for one of the departments and manuals of modern French organs. The use of keys dates back to the eleventh century, when they took the primitive form of large levers. A spring-box was adopted with these, to restore the keys to their original position after they were played. These early keys were so large that the performer played them with his two fists, and if his hands grew sore he was allowed to use his elbows. The fall of the keys was often as much as a foot. Their size gradually diminished, but was kept large, to fit the pipes, until the fourteenth century. That century saw the introduction of a crude roller-board, transmitting the key-motion sidewise so that the pipe no longer had to be placed directly behind the key. The additional semitones of our scale were introduced at this time.

In 1350 a monk at Thorn, in Poland, made an organ having twenty-two keys. Eleven years later Nicholas Faber finished the famous Halberstadt organ, of the same compass. The latter is described by Prätorius. It was marked by a successful effort to modify the continuous "full-organ" effect, for it had three keyboards, two of which operated on certain pipes, and made them sound alone. Later, a sliding board was used to prevent certain pipes from sounding all the time. From this idea came the separate stops, worked out mechanically by the German Timotheus, who constructed a soundboard for an organ at Würzburg. The spring soundboard of this period had individual valves instead of cross-slides; but all the valves of a given set of pipes could be opened by a single stop. As the stop was drawn out, metal pins pushed the valves open. The stop was held open by being hooked to an iron bar. The wind was admitted to the valve-box by another valve, below, operated directly by the key. At this time the different stops were given names, mixture (*sesquialtera*) being included. All the pipes were open, cylindrical, and made of metal, but stopped pipes of wood soon came into use—gedackt, bourdon, kleingedackt, and other mellower registers. Tapering pipes (narrow on top) also were adopted, for gemshorn, etc., and spreading pipes, as in the dolcan; also reeds. By 1500 the keys had been so decreased in size that the octave had almost reached its present dimensions. Pedals were used at first merely to sustain the manual tone, but in 1418, or perhaps even earlier, they were provided with independent bass pipes. Traxdorff, of Mainz, and Bernhard, of Venice, are sometimes mentioned as inventors of the pedal, but they flourished fifty years later. Near the beginning of the sixteenth

century the use of slides instead of springs was introduced. The pallets and springs in the wind-chest were kept, but that meant only one valve for each key, instead of one for each pipe. The stops could now be drawn out without undue effort.

A large organ was erected at Lübeck, between 1516 and 1518, which had two manuals and a set of pedals. It had 57 stops, some enclosed in a swell-box. There was a 32-foot principal for the pedals. This is the organ that Buxtehude used when Bach walked fifty miles to hear him. Two years before this (1703) Handel and Mattheson had come to try for the post of organist, which its incumbent wished to resign. But Buxtehude had made it a condition that his successor should marry his daughter, and the two young aspirants decided not to compete. The account does not specify whether they had seen the lady in question.

After the sixteenth century large organs became common. This was especially true in England, where the organ-builders have always shown great mechanical skill. During the Protectorate the Puritans opposed organs and scattered the makers. In the United States the Puritans of Boston, as late as 1713, refused the gift of an organ from Thomas Brattle. The instrument went to King's Chapel, and later to Newburyport and Portsmouth, N. H. It is still in existence in the latter city, and capable of use. Organs were made in America as early as 1745, when Edward Bromfield, Jr., copied an English model. After the Restoration in England, Bernhard Schmidt and Renatus Harris revived the industry of organ-building. From that time on there have been many improvements—in tracker and sticker mechanism, between the key and the wind-chest; in the invention of couplers; in the use of improved bellows, fans, and other devices for air-supply; in the applications of pneumatic and electric power, the latter offering many possibilities; in the adoption of combination studs and pedals; and in many other points depending on the progress of modern manufacturing. For the last five centuries or more, in fact since the use of two manuals at Halberstadt in 1361, the organ has deserved its title, "the king of instruments"; and the great modern organs are more than ever regal in their noble grandeur and infinite variety.

*References:*—The best work to present all the most modern applications of electricity to the organ, and all the recent devices of couplers, combinations, etc., is "The Art of Organ-building," by George Ashdown Audsley, a large treatise in two volumes. For the fundamental points of organ structure (minus the most modern improvements) Hopkins and Rimbault's "The Organ, its History and Construction," also a large work, may be commended. Other works are: Dickson, "Practical Organ-building"; Elliston, "Organs and Tuning"; Hinton, "Facts About Organs"; Locher, "An Explanation of Organ Stops"; Rimbault, "The Early English Organ-builders and Their Works"; Robertson, "A Practical Treatise on Organ-building," a large and important work in two volumes, and embracing modern details.

From these and similar works that have been published the student of this noble instrument will be able to inform himself fully regarding its history, which will yield him pleasure as well as instruction.

## III. INSTRUMENTS OF THE LUTE CLASS

AS the parent of instruments whose strings are plucked or struck with the fingers, the lute, though now obsolete, holds an important place in musical history. Three centuries ago it was almost as popular in Europe as is the pianoforte everywhere to-day.

The lute is represented in Egyptian sculptures, and Egypt, therefore, must have been one of its early homes. It anciently became a favorite instrument of the Arabians, and its introduction into Europe followed the Saracen conquests in Spain. The Arabian lute was made of twenty-one pieces of maple-wood, with a flat face, a round back, and three rosettes in the face. The strings were eight in number and were tuned in pairs.

The European lute also had originally eight strings, and the number was not increased for many centuries. At first the strings, of thin catgut, were arranged in four pairs, each pair being tuned in unison, so that its open strings produced four tones. Until the sixteenth century twelve (six pairs) was the largest number of strings. Eleven appears for some centuries to have been the most usual number. These produced six tones, since they were arranged in five pairs and a single string. The latter, called the chanterelle, was the highest.

According to Thomas Mace, the English lute in common use during the seventeenth century had twenty-four strings, arranged in twelve pairs, of which six pairs ran over the fingerboard and the other six by the side of it.

The neck of the lute had frets consisting of catgut strings tightly fastened round it at the proper distances required for insuring a chromatic succession of intervals. The order of tones adopted for the open strings varied in different centuries and countries; and this was also the case with the notation of lute music, which was called tablature. The most common practice was to write the music on six lines, the upper line representing the first string; the second line, the second string, etc.; and to mark with letters on the lines the frets at which the fingers ought to be placed—*a* indicating the open string, *b* the first fret, *c* the second fret, etc. Sometimes figures were used instead of letters.

The lute was made of various sizes, according to the purpose for which it was intended in performance. The chitarrone, or bass lute, was the largest form of the instrument, and was used in Italian orchestras. Some specimens still preserved are more than six feet in height. Often lutes were elaborately wrought and beautifully decorated. They were equally in favor in private hands and in early orchestral combinations. Beginning with the eighteenth century, the lute was gradually superseded in general use by the clavichord and in the orchestra by the violin. Its existing relatives are the mandolin, the guitar, and the banjo, each of which we will briefly describe.

## THE MANDOLIN

This instrument has a fretted fingerboard and from four to six single or double metallic strings. These are stretched over an almond-shaped body. The

mandolin is tuned like the violin, and is played with a plectrum. The body of the instrument is formed of a number of narrow pieces of different kinds of wood, bent into the shape and glued together. On the open portion of the body is fixed the soundboard, with a fingerboard and neck like a guitar.

Formerly in Italy there were various kinds of mandolins, of which the most common were the Neapolitan and the Milanese. The Neapolitan had eight strings, constituting four pairs. They were tuned (beginning with the lowest) G, D, A, E. The Milanese had usually ten strings, constituting five pairs. They were tuned G, C, A, D, E. In Spain the mandolin has six double strings. The Turks have a mandolin with seven double strings.

Of the surviving forms of this instrument, the Neapolitan is most in use to-day. Its range is about three octaves upward from the G next below middle C. While the strings are struck by a plectrum held in the right hand, the fingers of the left hand regulate the notes as on a violin. Although rather tinkling, the tone is penetrating, agreeable, and sympathetic. Among instruments of the pizzicato class the mandolin is well suited to the production of melody. By rapid repetition of the note a good *sostenuto* is obtained, the repeated notes, if performed with sufficient speed and equality, conveying the effect of a sustained sound. While it has never become an orchestral instrument, the mandolin has been employed sometimes by operatic composers for procuring characteristic effects. Mozart used it to good purpose in "Don Giovanni," and Beethoven wrote a sonatina for it. Handel also employed it in his oratorio "Alexander Balus," as likewise did Paisiello in his "Barber of Seville."

## THE GUITAR

The guitar now in general use is the Spanish. It belongs to the family of lutes and zithers, of which it is now the most important representative. The name is inherited from the Greek *κίθαρα*, though the instrument is not the same. The guitar is really of Arabian origin, and was introduced into Spain by the Moors. It spread into Italy and France in the sixteenth century, in a five-stringed form. The six-stringed form, now in use, was invented by a German named Cetto, about 1790. The real Spanish guitar was introduced into England after the Peninsular War by Ferdinand Sor, a Spaniard, who composed for it. The guitar soon became so popular in England that it seemed about to displace the Érard harp; but Érard distributed guitars among the working classes, so that the aristocracy would consider the instrument too plebeian, and keep to the harp.

The guitar has a flat front and back. There is a large sound-hole in front. The sides are curved almost like those of a violin, and some have thought from this that the guitar was originally played with a bow. But the shape varied a good deal. The soundboard, or front, is usually pine, while maple, ash, or cherry serves for the other parts of the sound-box. The neck and fingerboard are made of hard wood, and the bridge, at the other end of the strings, is generally ebony and metal. The three upper strings are



catgut, the other three being made of silk wound with fine wire. They are tuned in fourths and thirds, giving the written notes E, A, D, G, B, and E in ascending order, beginning with the E below middle C; but sounding an octave lower than written. The Spanish instrument had ebony pegs for tuning, but metal screws are now used. The fingerboard is provided with frets to mark the intervals. The instrument can be transposed a semitone downward by means of a nut called the *capo tasto*. It is thus made ready for use in flat keys. The old instruments often had extra strings, duplicating the pitch of the others. The guitar is never played with a plectrum, but always by the fingers. The little finger rests on the soundboard during performance, in a spot so chosen that the thumb can sound the deepest strings.

On the famous "Gate of Glory," made by Mateo in 1188 for the church of St. Jago of Compostella (Spain) is a relief of an early guitar, or *vihuela*. A hundred years later, in the time of the troubadours, there were several kinds of *vihuela*, some played with bow or plectrum. In modern times there has been a *Terz-guitarre*, a minor third higher than usual. Giuliani wrote a concerto for this, with band, which was published by Diabelli and transcribed for the piano by Hummel. The popular Portuguese *machêto*, or octave guitar, has four strings, tuned to the D, G, B, and D running up from middle C, or sometimes D, G, B, and E. In Madeira, after the work in the vineyards is finished, the workers enliven their homeward journey with this instrument.

The chief composers for the guitar, besides Sor and Giuliani, have been Legnani, Kreutzer, Nüske, Regondi, and Leonard Schulz. Hiller's impromptu "Zur Guitarre" imitates the style of that instrument on the piano. The guitar was the only instrument that Berlioz could play. Paganini was very fond of it, and at one time gave up the violin in its favor. Recently some quartets of his have been discovered, for violin, viola, cello, and guitar. The guitar is well adapted to accompany the voice, and composers have used it for this purpose in opera. In Rossini's "Barber of Seville" it was employed in Almaviva's serenade. But it is too light for orchestral purposes. Schumann thought of using it for the accompaniment of the Romanza in his D minor symphony, but gave up the idea and used the pizzicato tones of violins instead. These tones give an excellent guitar effect in the Barcarolle of Offenbach's "Contes d'Hoffmann" and in the song in the prelude to Mascagni's "Cavalleria Rusticana." The guitar is eminently pleasing as a solo instrument, and the dreamy melancholy of its tone-color gives it a real charm. Notwithstanding the various modifications that have been made in it, the instrument remains but slightly changed.

## THE BANJO

The word banjo is probably a corruption of *bandore*, or *pandore*, an instrument attributed to the god Pan. The banjo is a stringed instrument with a flattish circular body and a long neck. The body is like a very flat drum with only one covering, a thin sheet of parchment stretched tightly over a hoop to give the desired resonance. The banjo is played by the fingers, its strings being plucked. It has no frets to guide the performer. Banjos usually have five strings, though large ones exist with six, seven, or even nine, the deeper strings being covered with wire. The chanterelle, or melody-string, is called the thumb-string, because it is not set in the order of the other strings, but set below the bass. In performance the neck is held in the left hand and the body rests on the player's knees, bringing the chanterelle on the inside, and consequently under the right thumb. The peg for this string is placed about halfway up the neck. The other strings are usually twenty-four inches long, the chanterelle sixteen. The ordinary five-stringed banjo is tuned to A, E, G sharp, B, and E, running up as written from the A just below middle C (small A). The thumb-string is the highest. The lowest string is sometimes tuned to G, a tone lower. The six-stringed instrument is tuned up as written from the same G, its tones being G, D, G, B, D, and G in ascending order. The seven-stringed instrument adds middle C to this series. The nine-stringed banjo has two extra chanterelles, giving the semitones above and below the highest G mentioned.

Like the guitar, the banjo sounds an octave lower than the written notes would indicate. Sometimes, in playing, the first finger of the left hand is placed across all the strings, thus transposing the instrument, and serving the purpose of a nut, or *capo tasto*. This is called the *barre*.

Crude instruments of the banjo type exist among many savage tribes. (See Wallaschek, "Primitive Music.") Almost any string stretched over a long frame would lead to some banjo-like instruments. In Senegambia the negroes make and use an instrument called the *bania*, which Engel ("Musical Instruments") suggests as a possible origin of the American banjo. This and other instruments may have come from a more civilized country like Arabia, through the medium of traders; but there are so many crude banjos among the Africans that a native origin is certain also. The banjo is too twangy in effect for orchestral use. It does not sustain the tones long, hence lively and rapid music is especially suited to it. Gottschalk's "Banjo" gives an excellent illustration of the style transferred to the piano. The banjo repertoire is wholly light and popular in character.





## THE ART OF CONDUCTING

By SIR FREDERIC H. COWEN

**T**HE Conductor's art, as we know it at the present day, is of comparatively modern growth. Conducting with a baton was a thing unknown, at least in England, until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously.<sup>1</sup> Up to this period the principal Violin was the Leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called Conductor's chief duties seem to have been to sit at a piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier masters must have been like under these circumstances, as compared with the performances to which we are now accustomed to listen. The development which music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic, of the players, have all gradually tended toward an equal development of the Conductor's art. It is no longer a more or less mechanical thing which can be easily acquired by any musician, but it requires resources and gifts of a high order, and as such, it now stands on the same artistic level as all the other executive branches of the art of music.

I do not mean to say that there are not still a good many mere beaters of time; musicians, so-called, who have adopted or have been forced into the position of Conductor, who are in a large measure unfit for, or ignorant of, their duties; men of whom innumerable amusing stories have been and still could be related, such as the Conductor who came to rehearsal with the leaves of the score uncut, or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he "knew nothing whatever about it!"

But these bear about the same relation to the true Conductor as the poor struggling pianist or violinist in a restaurant band does to a Paderewski or a Kubelik, and their number is, I am glad to say, fast diminishing and giving place, with the more extended opportunities now afforded, to others who have the requisite knowledge and capability, or are sufficiently talented to be able to gain these by experience.

The *real* Conductor, the musician who is thoroughly

equipped in all respects for the position he occupies, is now generally recognized as an artist in the same sense and to the same extent as any other instrumentalist or vocalist of the front rank. Indeed, from having been, a comparatively short time ago, a mere figurehead in the eyes of the public, he has come to be regarded by them often as the most important personage, and sometimes even the chief attraction of a performance. And this is as it should be, for his art is the most subtle, the most difficult, and the one involving the greatest responsibilities of all.

As I have already hinted, it is probable that the Conductor of earlier days seldom or never aimed at much more than a correct reading of the notes and *pianos* and *fortes* in a score, and I should doubt very much whether the great masters, like Bach, Mozart, or Beethoven, ever heard really adequate performances of their immortal works, though they must certainly have imagined and conceived them with a prophetic knowledge of the great possibilities lying dormant within them and unattainable at that time. Something more is now expected and demanded of the Conductor than a mere perfunctory rendering of the works he is performing, and in proportion to the extent in which he succeeds, through the forces under his sway, in imparting to his hearers the composer's meaning, and impressing them with a sense of the beauty and form, the life and color of the composition, so will his powers be judged and criticised.

An orchestra or a larger body of voices may appear to the uninitiated to be a very unwieldy thing, but this is far from being the case. As a matter of fact, nothing is more pliable or more sensitive than is an orchestra to the least indication or movement of the *chef d'orchestre*. If he is inanimate or "wooden," they are the same; if he is enthusiastic, they cannot help being inspired by his enthusiasm. He plays upon them as surely and as easily as any other practiced virtuoso does upon *his* instrument, and impresses upon them the mark of his own individuality in a way that is bound to make itself apparent to his audience, and sometimes to a degree that is neither necessary nor desirable.

All this it is which goes to make the difference between a good Conductor and an inferior one. It is as impossible for the latter to obtain a really fine performance as it is for the former to obtain a poor one. It is true that, given an able body of players, thoroughly familiar with the music, they may (provided that their would-be chief knows enough to beat the right number of quarters or eighths in a bar)

<sup>1</sup> The baton was introduced in the first decade of the nineteenth century. Mosel used it in Vienna in 1807, and Weber adopted it at Dresden in 1817.—Ed.



lead *him* instead of being led *by* him, and thus bring him without serious mishap to the end. But even though they play their best, the vitality, the artistic interpretation, the innumerable points which go toward a really satisfactory performance are bound to be lacking. On the other hand, the really good Conductor, with poorer material at his command, can secure results that would be quite unattainable by any of his less gifted colleagues.

I have often thought what an interesting experiment it would be to have the same work performed several times in immediate succession under the direction of various Conductors, good, bad, and indifferent, thus enabling the audience to judge and understand, more clearly and intimately than the most musical of them are conscious of at present, the subtlety and power to make or mar a performance that lie in the little wand with which each controls (or does not control) his forces. Even a succession of first-rate Conductors only would show to their hearers the individual talents and characteristics of each; and though the renderings would be doubtless all excellent, they would probably all differ to a degree that would be as interesting as it would be instructive.

Composers seldom excel in the handling of the baton. Of course there are exceptions. Mendelssohn, for instance, must have been a conductor of considerable talent and experience; Wagner and Berlioz were both masters of the art, or at least understood it thoroughly, to judge from the fine and exhaustive treatises they have written on the subject. Richard Strauss and Weingartner, among the modern composers, both hold prominent positions as *chefs d'orchestre*. But, as a rule, the composer is too much of a dreamer, too much absorbed in his own imaginings and conceptions, to be a true interpreter of the ideas of others, and even in the case of his own works, though he may be able to direct them more or less satisfactorily, he is not always the best judge of the effect they are capable of producing. The best Conductor is undoubtedly he who, with the requisite gifts, is able to devote his entire time to the study and practice of the art. Richter<sup>1</sup> and Nikisch, to mention only two instances, have never, so far as I am aware, composed a note of music in their lives.

The saying, *poeta nascitur, non fit*, is as true of the art of Conducting as of all the other arts. In many respects it is even more applicable, for the Conductor *par excellence* must not only be a born musician (that goes without saying), but he must also possess a poetic and enthusiastic temperament, and, above all, that other innate gift which no amount of study can procure him, viz., the rare power of being able to command and control large forces. These, however, necessary as they are, are but a small portion of the qualities and attributes that go toward the making of success. I may say indeed that Conducting, besides

requiring those gifts which are peculiar to itself, combines within it almost all the other qualities, inborn or acquired by study and experience, which appertain individually to the exponents of the other executive branches of the art. I will endeavor to enumerate the qualities necessary to a first-rate Conductor in the order in which they come to my mind.

(1) The Conductor should, first of all, possess or cultivate a distinct and intelligible beat, so that those under his guidance may be able to distinguish an up beat from a down beat, and may know at a glance in what part of a bar they are at that moment playing. The beat should also be firm and energetic, or gentle and pliable, as the occasion warrants. Instances have been known of a Conductor with a very indistinct beat obtaining good performances, but this can only be in the case of an orchestra which is accustomed to play frequently under his bâton.

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

(3) A thorough knowledge of all the instruments in the orchestra is absolutely essential. He need not actually be a performer on any instrument, although it is decidedly better if he is practically acquainted with one or two of them; but in any case he must understand their compass and capabilities, and all the peculiarities associated with each of them separately. To be a good pianist is also very useful to the Conductor, and even the possession of a decent singing voice will often stand him in good stead at rehearsals, and save him from the banter, harmless and good-natured though it be, which not infrequently attaches to the proverbial "Conductor's voice."

(4) He must be able to read and master a score, however complex, without the aid of a piano, and judge to a large extent of the effect it is likely to produce.

(5) He must have the power to grasp the inner meaning, intellectual and ideal, of the composer whose work he is performing and to convey it to his audience.

(6) All such points as the true knowledge of light and shade, the bringing out of certain parts or instruments, the subduing of others, correct bowing, artistic phrasing, are all essential qualities without which no really good interpretation is possible. And, included in this, must also be reckoned the right feeling for *tempo*. This, I know, is greatly a matter of individual temperament. One Conductor may take a movement slower or faster than another, according to his own ideas or feelings, but the true Conductor of experience will seldom go far astray, for his musical instinct as well as the many subtle indications in the score will soon convince him of the composer's intentions, and even should he occasionally err in this respect, it may be forgiven him if the result is musicianly and does not savor of exaggeration or the desire to be eccentric or out of the common. I may add that the metronome marks to be found in most scores are of use to the Conductor up to a certain point, as conveying a

<sup>1</sup> Richter burned all his compositions when he decided to become a conductor.—Ed.

general indication of a fast or slow *tempo*, but they are often misleading, and are never intended by the composer to be slavishly followed: if they were, all the elasticity and vitality of a performance would be utterly wanting.

(7) The Conductor should have sympathy in accompanying the soloist, be it in a concerto or a vocal piece.

(8) He should be absolutely eclectic in his tastes, or at all events should never allow his preference for any particular style or school to be apparent in his renderings; he should put his heart and energy equally into whatever work he may be directing at the moment, and endeavor to obtain the same perfect result from, say, an Overture of Rossini as from a Beethoven Symphony.

(9) Other essentials to his art, only to be gained by experience, are the knowledge of how to guide his forces and convey to them what he wishes them to express; how to indicate to them the thousand and one little points of delicacy, phrasing, *rallentandos*, *crescendos*, *diminuendos*, etc., which occur in a work and which are the life and soul of its interpretation; in other words, how to *play* upon them, individually and collectively and make them into one responsive whole, ready to understand and follow the least sign or movement of his baton.

(10) Besides all this, there are many personal qualities necessary to the Conductor. He should possess tact and a great deal of patience; firmness, together with a kind, genial, and refined manner. He must be able to enforce punctuality, obedience, and discipline among those under his command, and, beyond all, deserve and obtain from them the respect due to his position and presumed superior acquirements.

Given all these equipments for his art, there yet remains one inborn gift which is perhaps more important to real success than all the others put together, and that is, the indefinable *magnetism* which, emanating from the Conductor, communicates itself to the orchestra, and is the controlling force in all really first-rate performances. It is a very subtle power, of brain and eye and gesture, but it undoubtedly makes itself felt by players and audience alike, elevating the rendering of a work to a height of *ensemble*, life, and warmth which cannot be really attained without it.

Having now enumerated the many necessary gifts and qualities of the Conductor and the requirements incidental to his position, I should like to add a few remarks on the things which he should *avoid*.

(1) He should never put himself into contortions, or perform gymnastics, or otherwise render himself absurdly conspicuous on the platform, but should endeavor to cultivate a quiet, forcible, and dignified demeanor. The secret of good Conducting does not lie in gesticulation, but in the power to control others intellectually and artistically.

(2) He should avoid undue exaggeration in his performances, and the making of effects unintended by the composer for the sole purpose of being original.

(3) He should never bully his orchestra, or weary them by overrehearsing a piece that already goes to his satisfaction.

(4) He should never go to a rehearsal without having thoroughly studied and mastered all the details of the scores he has to conduct.

(5) He should never lose his temper, nor be otherwise than gentlemanly toward the most subordinate of the musicians under him.

All I have said up to now with regard to the orchestral Conductor applies equally to the other departments of his art, though each of these necessitates certain separate qualities and a distinct training of its own. The management of the orchestra is, of course, a highly important factor in all of them, but the conducting of a choral work with its combined forces, or an opera, or even the accompanying of an instrumentalist or vocalist, is, each in itself, a separate education, and, as I have said, has its own special requirements. A Conductor may be all that is to be desired in one direction and yet quite inefficient in another. It is true that a varied experience such as this does not always come to him, but there is no doubt that the *greatest* of Conductors is the one who is versatile and who can excel, when occasion demands, equally in all departments of his art.

It will be asked, How is the art of Conducting to be learnt and studied? The question is not an easy one to answer. Unfortunately, the opportunities afforded the would-be student for acquiring his first practical knowledge of the art are very limited.<sup>1</sup>

When I was a boy at the Conservatoire in Berlin (if I may be excused for speaking about myself for a moment) the weekly orchestral class formed an important part of the regular studies. I had each week to take home a score, say, a movement of a Haydn or a Mozart Symphony, and be ready the following week to conduct it, with the aid of the very small orchestra at the students' disposal, consisting chiefly of strings and piano and an occasional wind instrument. Small beginning as this was, it at least made me acquainted with many of the works of the earlier masters, taught me the use of the baton, and gave me confidence.

I think it is a pity that some such plan is not adopted in advanced schools of music. I am aware that the young composer is sometimes allowed to conduct his own work, if he so wishes, at the orchestral rehearsals or concerts of the students, but the opportunities for the young, would-be Conductor to learn his art do not exist. Conducting should, I think, be taught in our schools, as far as it is possible to teach it, in the same way as all the other branches of music, so that any aptitude the student possesses may be fostered and developed, the technical side of his art made apparent to him, and he himself rendered more or less equipped, fundamentally, for the career he is desirous of following. As it is, the young Conductor, more often than

<sup>1</sup> Good American schools, such as the New England Conservatory, have orchestras made up wholly or partly of pupils, and are thus able to offer some training in conducting.



not, comes to his first duties, when called upon to fulfil them, strange and nervous, ignorant of rudimentary principles, and forced to gain his experience at the expense of his orchestra and his audience.

Still, unfortunate as these circumstances are, they need not deter or discourage the young aspirant in his desire to learn the art. Many Conductors have had little or no preparatory education of the sort which I have advocated, and yet, by their own exertions and with their natural gifts, have succeeded in gradually raising themselves to positions of importance and eminence.

To the would-be student I would suggest the following way of making a beginning and gaining that elementary knowledge which is the first necessary step toward his future success. Let him, first of all, study the scores of all the standard works, commencing with the simpler ones of the old school, and make himself master of their every detail. Let him procure a good book on orchestration, and endeavor to become thoroughly acquainted with the compass, possibilities, and peculiarities of all the instruments that form the modern orchestra. Let him also attend all the best performances he possibly can, and, with the score before him, watch every movement and indication of the Conductor, and notice carefully how everything sounds and the way in which each effect in a work is produced.

Let him learn to beat every sort of *tempo* clearly and intelligibly. This can be done at home without any great difficulty by placing the score in front of him, and, with the stick in his hand, conducting an imaginary performance. Better still, if he has a few instrumentalist friends who will meet and perform an arrangement of some orchestral work and allow him to lead them. Even some one at the piano only will be of considerable use to him in this manner. All this will help to give him the necessary mechanical knowledge, and remove that awkwardness and stiffness which are usually inseparable from a Conductor's first efforts.

Let him, besides this, study and digest all the remarks I have made relative to the many artistic and personal qualities requisite to the Conductor, and he will then be in a fair way at least of being prepared for the position that may come to him, and for that further experience and knowledge which can only be obtained by the practical exercise of his art. The rest is a matter of opportunity, but orchestras are on the increase all over the country, and the field is growing larger every day.

At the same time I cannot but think that the smaller the beginning the better for the beginner. An amateur orchestra is a good thing to commence upon, for

the necessity of having to teach those who know little (instead of learning from those who know everything) rouses the faculties and helps to give the young Conductor that power of command, that masterfulness, which are essential to his success when he comes to deal with larger and more important forces.

In any case, let the novice avail himself of any and every step that may lead him on to the goal he has in view. If he is earnest, painstaking, and hard-working, much will be excused him in his early efforts. The sequel, as in art of every kind, will depend on himself and his fitness, natural and acquired, for the career he has chosen.

It will be seen, I think, from all I have written that I am right in looking upon Conducting as one of the highest forms of executive music, and in some respects, *the* highest. It is true that talent, ability, and technical study are requisite for success in all branches. But the real Conductor has to be something more than a matured artist, or rather I should say he has to combine within himself all the attributes appertaining to every genuine musical executant besides a number of others acquired by study and experience; and further than this, many personal qualities peculiar to his own art.

The mere fact that he is the guiding spirit of a large body of musicians, all of whom are often as proficient in their own line as he is in *his* (sometimes more so); that he is the means through which they give expression to the thoughts and ideas of the composer; that, in other words, he is himself as surely performing on a many-voiced instrument as the Pianist or Violinist on his single one, renders his position one of the greatest responsibility and places him on the highest possible plane among executive artists.

It is indeed a difficult art, an art requiring many exceptional gifts, much study, and an experience which can only be arrived at by actual practice. For this reason, the great Conductor is, and always will be, a much rarer individual than the great solo instrumentalist or vocalist.

But if the highest honors are hard to obtain, and reserved only for the few, they are well worth the seeking. I know of no branch of musical art (saving, of course, the art of composition) which gives to its exponent the same amount of pleasure and satisfaction. The sense of command, the knowledge that he is able to sway and control his forces at will, the power to inspire enthusiasm, the masses and gradations of sound, are all a source of intense gratification to the Conductor, and combine to produce within him a feeling of pride, a thrill and an excitement unknown to the ordinary executant, and beyond the power of words to express.



## THE CONDUCTOR AND HIS TASK

**J**UST what psychic forces conspire to produce an aptitude for conducting it is difficult to say. However, the necessary technic of the orchestra leader lends itself to a fairly complete analysis. His status is nowadays misunderstood only by a very small part of the musical public; in general he is looked upon as the medium through which combined art forces manifest themselves.

It may be observed that the routine, or training, of the conductor is a superimposed development of natural proclivities, and is impossible to acquire by any other than a so-called divinely chosen leader of men, whose strength of individuality, knowledge, experience, skill and sincerity, inspire to a collective unity the performers which constitute his massive musical instrument, and whose strength of purpose and conviction interprets the combined colors of tone, depths of feeling and subtle messages into convincing expression.

To do this is not in the power of either the chosen without exhaustive technical knowledge and experience, or the technically proficient without the divine calling. Both must be possessed and developed to the fullest capacity before the conductor may lay claim to an honest title.

That conducting is a pleasure to the conductor may be well imagined. Who does not glory in the close communion of powers and forces! His soul must indeed be dead whose blood does not tingle at the thought of recreating the masterworks of the past, restoring old colors, painting with new tints, inventing new ones, revelling in the midst of tone-realms as a bookworm loves his library, touching the soul of the composer and acting as his interpreter to the world! We may excuse the conductor of any exuberance he may exhibit on duty and also for any absence of mind off duty. He lives and works among less material things than usually go to make up a workaday world.

The conductor's preparatory training should be most thorough. Unfortunately the few large orchestras

which exist in America make it difficult for the ambitious leader to gain routine in this country even by observation. He is therefore forced to go to Europe where orchestras are more plentiful, and where conductors are more sympathetic to their ambitions than those of American orchestras have proven to be in the past.

The mastery of harmonic and contrapuntal musical material is first of all essential, though the conductor need not be a composer. A technical knowledge of all the instruments, and the voice, if not actual proficiency in their use, is as necessary as are surveying instruments to the engineer. The subjects of harmony, counterpoint, canon, fugue, musical form, composition, and orchestration must be thoroughly mastered. Then comes the study of scores. This may be accomplished in part by the playing of scores at the piano, which involves the condensation of the material into two-hand possibilities and the transposition of many of the parts as to key and octave position. The faculty of hearing the entire score mentally is indispensable. The score should become absolutely familiar—by many conductors it is memorized note for note—before one undertakes to lead the players through a performance of it.

The "beating of time" is the least important duty of the conductor. He must first know what rate of speed is demanded by the composer. This knowledge is largely a matter of tradition—the "laying on of hands" as it were. One must receive *tempi* from one who has them direct from the first source. The next difficulty is to avoid a metronomic regularity of *tempo*, allowing *quasi rubati* irregularities to absorb the various single parts of important instruments, mold them into a complete whole, and yet maintain a consistent regularity.

All this has to do with outward technic only. A final judgment of the conductor will be based upon his interpretative readings, his ability to bring forward the best efforts of his men, and the effectiveness of the message delivered by him.

## GENERAL REQUIREMENTS

By ANTON SEIDL

**C**ONDUCTING! A subject, truly, concerning which much might be written, yet scarcely anything of real importance is to be found in books. Urged by the misconception of his works by conductors, Richard Wagner once took up the pen to expose some of the most grievous offenses against his intentions.

Berlioz also gave a few hints. A few Guides, or "Complete Conductors," have appeared in print, but these, it is to be hoped, are no longer taken seriously. The explanation of the fact that so little has been written about conducting is exceedingly simple and natural. The ability to conduct is a gift of God with



which few have been endowed in full measure. Those who possess only a little of the gift cannot write about it; and those who have it in abundance do not wish to write, for to them the talent seems so natural a thing that they cannot see the need of discussing it. This is the kernel of the whole matter. If you have the divine gift within you, you can conduct; and if you have it not, you will never be able to acquire it. Those who have been endowed with the gift are conductors, the others are time-beaters.

Happy were the composers who were in a position to bring their own works forward, as did Haydn, Mozart, Beethoven, Berlioz, Mendelssohn, and, on occasions, Wagner and Liszt in Dresden, Weimar, and Bayreuth. Later, when theaters, concert-rooms, and orchestras sprang up like mushrooms, when the cultivation of music became more and more general, the importance of conductors grew to dimensions never before dreamed of. The composers could no longer direct all performances in person, and so the responsibility of interpreting their works in the spirit in which they had been conceived was placed upon conductors. But music went forward with such gigantic strides, great composers followed one after the other so rapidly, that it became obvious that there was a lack of men to whom had been given the conductor's gift. There was not even time thoroughly to assimilate the great compositions, and the traditional manner of performing them was lost. Tradition, that confessed screen of ignorance and impotence, became a myth and served as an excuse for time-beaters who lacked the gift. There are still time-beaters of this description who have survived the earlier period, but their screen is worn threadbare.

Now we see approach a younger generation free from prejudice, innocent of tradition, thrown upon their own resources, but conscious of the divine spark within them. The young men plunge joyfully into the whirlpool of study, pry deeply into the mysteries of the gigantic works preserved for them, plunge into the spectral world inhabited by music's heroes, receive the consecrating greetings of the masters, and give new life to the things which they have found and felt. They have made their influence tell; a refreshing, invigorating breeze blows through the corridors of music. Among the apostles of the Church each had his own way of teaching, his own way of proclaiming the Gospel, but all brought blessings to mankind. Up, then, young men—up to your great task! Have you looked upon the faces of our masters? Proclaim it! Have you grasped their titanic thoughts, deciphered their mystic hieroglyphs? Proclaim the fact! Have you received God's gift of conducting? How many time-beaters are there among you? Away with them! for Edison could, if he would, invent an apparatus that would be much more precise.

Let me direct your attention, young men with the divine gift, to a thing which most of you seem to ignore, or to have never dreamed of. You may know Wagner's work never so well by heart, you may have studied and conducted Berlioz, the other Frenchmen, and modern Italians (not excepting the classic Verdi) never so successfully, your model performances shall still be incomplete if you do not understand the art of blending the scenic action with the music and song.

Most of you are too exclusively musicians. You direct your efforts almost wholly to the working out of details. The result is a good musical performance, but frequently, nevertheless, one that breeds constant misunderstandings and confusion, because it is not in harmony with the scenic action. The public thus hear one thing and see another.

The secret of a performance correct in style and perfectly understood—the only proper performance, in short—is a complete blending of stage, orchestra, machinery, light effects, singers, conductor, stage hands, chorus—of everything that contributes to the representation. It is therefore my own belief, based upon experience, that he is the most successful and effective conductor—in other words, he is the real conductor from the composer's point of view—who is as thoroughly versed in the technical science of the stage as he is in music. Long before the stage rehearsals began at Bayreuth the master Wagner said to me: "My boy, you must help me on the stage, behind the scenes. You and your colleague Fischer must assume responsibility on the stage for everything that has anything to do with the music—that is, you must act as a sort of musical stage manager. You will see the importance of this yourself, and you will find that it will be of infinite effect upon your future as a conductor."

Later we were joined by Mottl, and naturally we undertook the unique work with tremendous enthusiasm. Wagner was wont playfully to call us his three Rhine-daughters, for the first rehearsal under his care was devoted to the first scene of "Das Rheingold." I was in charge of the first wagon which carried Lilli Lehmann, who sang the part of Woglinde. Little did I suspect that in after years Lilli would sing the part of Brunnhilde under my direction. Mottl managed the second wagon with Marie Lehmann, and Fischer the third with Fräulein Lammert, of Berlin. These machines we were obliged to drag hither and thither, raising and lowering the singers meanwhile for six hours at the first rehearsal. The master was tired out, and we three could scarcely move leg or arm; but the one rehearsal sufficed to make me understand what Wagner had said to me, and its bearing on my future. I learned to know the meaning of every phrase, every violin figure, every sixteenth note. I learned, too, how it was possible with the help of the picture and action to transform an apparently insignificant violin passage into an incident, and to lift a simple horn call into a thing of stupendous significance by means of scenic emphasis.

But, it will be urged, all this is indicated in the score; all that is necessary is to carry out the printed directions. But they are not carried out, and if, perchance, there comes a stage manager of the better class, who understands and respects the wishes of the composer, it happens only too often that he is not musical enough to bring about the union of picture and music at the right time and place. The swimming of the Rhine-daughters is carried out very well at most of the larger theaters; but the movements of the nixies do not illustrate the accompanying music. Frequently the fair one rises while a descending violin passage is playing, and again to the music of hurried upward passages she sinks gently to the bottom of the river. Neither is it a matter of indifference whether the



movements of the Rhine-daughters be fast or slow. At a majority of the theaters this is treated as a matter of no consequence, regardless of the fact that the public are utterly bewildered by such contradictions between what they see and what they hear. Wagner often said to me, "My dear friend, give your attention to the stage, following my scenic directions, and you will hit the right thing in the music without a question." This, you will observe, is the very opposite of what you young conductors are doing to-day. I remember on one occasion hearing the break of a lightning-flash ritardando in the orchestra, while on the stage the bolt was imitated surprisingly well. This was in the beginning of "Die Walküre." The musician (or better, perhaps, the educated time-bearer) aimed to meddle with Nature's performance of her own trade by introducing his nicely executed ritardando, but succeeded only in proving that the stage hand who manipulated the lightning had more intelligence than he. If the musician had kept his eyes on the stage instead of on the score he would have seen his blunder and become a more careful observer of natural phenomena.

Another case: In the first scene of "Die Walküre," between Siegmund, Sieglinde, and afterward Hunding, there are a great number of little interludes, dainty, simple, and melodic in manner. Now, if the conductor is unable to explain the meaning of these little interludes to the singers, he cannot associate them with the requisite gestures, changes of facial expression, and even steps, and the scene is bound to make a painfully monotonous impression. No effect is possible here with the music alone. Let me also moot a question of the greatest importance to all performances and their external effect—the question of tempi. It is simple nonsense to speak of the fixed tempo of any particular vocal phrase. Each voice has its peculiarities. One singer has a soft, flexible voice, to which distinct enunciation is easy; another has a heavy, metallic voice, which sometimes requires a longer period for its full development, or is compelled to sing a phrase slower than the other, in order to achieve the same dramatic effect and distinctness. It was Wagner's habit to study and test the voices placed at his disposal, so as to discover the means which must be employed to make them reach the purpose designed. His tempo-marks, so far as they refer to the voice, are warnings against absolutely false conceptions—not rigid prescriptions—for time-beaters who follow them would be obliged to force the most varied organs into one unyielding mold. Of course, the liberty thus given must not be abused, but used with wisdom and discretion for the securing of distinctness. The admonition which Wagner gave over and over again was: "Be distinct; speak and sing clearly; the little notes are the most important ones, the big ones will take care of themselves; always be distinct, and the rest will follow of its own accord." These are golden words, which every conductor ought always to keep in view, even while conducting orchestral compositions. . . .

All who were closely associated with Wagner remember how impressively and with what a variety of voices he was able to sing the different rôles for those who had been chosen to interpret them, and how marvelously he phrased them all. It is also known, alas! how few artists were able to imitate him. It

always makes me sad when I think of how I saw Wagner wasting his vitality not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes. Those who can recall the rehearsals for "The Ring of the Nibelung," and afterward "Parsifal," at Bayreuth, will agree with me that much was afterward forgotten which had laboriously to be thought out in part later, in which work Madame Cosima Wagner was wonderfully helpful. But only the few initiated know how many of Wagner's days were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for "Tannhäuser" and "Lohengrin" in Vienna in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, after a fair degree of success, Wagner asked for consideration on the ground that he had had to do the best he could with existing material, the critics fell upon him like a flock of wolves and dogs, as a mark of gratitude for his self-sacrificing exertions.

But how about conducting? some may ask. As I said before, it is a gift of God. A talented man can learn the technics of the art in a few days; one without talent, never! Men like Bülow and Tausig took the stand and conducted without having made any technical studies; they had the gift. Hans Richter was a horn-player in the orchestra of the Vienna Opera House when he came to Wagner to copy scores and rehearse their parts with the singers. Wagner sent him to Munich to drill the chorus in "Die Meistersinger"; then, after the departure of Von Bülow, he undertook the production of "Das Rheingold," but a disagreement with the management prevented the performance. Enough; he conducted without previous lessons in conducting. I myself, though I made earnest studies of Beethoven and Wagner with Richter, never was troubled with technical practice in conducting. I went to Leipzig as kapellmeister, and out of hand conducted "Der Freischütz," "Titus," "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung." Of course, experience strengthens one later. For instance, once in Munich I saw Levi conduct recitatives so admirably, with such remarkable precision, that I at once adopted his method of beating in similar passages. This may seem a small matter at first blush, as the difference between it and the methods of others is scarcely noticeable, but it is a great help to precision, and at the same time it promotes elasticity in the orchestra.

The conductor's gift does not always go hand in hand with that of composition; indeed, the union is found much more seldom than is popularly believed. Nor is it associated always with general musical learning. Composers are not all good conductors. Saint-Saëns is one of the best of musicians; there is no orchestral score that he cannot read at the pianoforte with ease; but as a conductor he has difficulty in making himself intelligible to the orchestra. Massenet, admirable as an orchestral technician and master of the larger forms in music, is nothing as a conductor. Schumann, as is generally known, played a mournful part when he stood before an orchestra. Berlioz was



a marvelous conductor of his own works, but *nil* as an interpreter of the compositions of others. Liszt and his musicians were frequently in entirely different regions while he was conducting. On the other hand, Mendelssohn was a fine—perhaps a too fine—con-

ductor; but Raff was frightful. Tschaikowsky discovered himself in New York as a fiery, inspiring conductor of his own music. But many composers would do well to leave the performance of their works wholly in the hands of capable conductors.



## PROBLEMS AND DUTIES OF THE CONDUCTOR

WE are unable to say with exactitude when and by whom the baton was introduced in the conducting of musical performances. It is held by some that it was Mendelssohn, in Leipzig, and by others that it was Karl Maria von Weber, in Dresden, who first conducted with a baton, and thereby caused something of a sensation. Before then it was the principal violin, or so-called *Konzertmeister*, who gave the signal with a violin bow to begin, and in the course of a performance kept the players together by occasional gestures or a few raps upon his desk. In choral performances the organist or pianoforte-player was the conductor of the choir, and the principal violin the conductor of the orchestra. In Vienna it was the custom to have even a third conductor, who at choral performances of magnitude beat time with a roll of paper. It can easily be imagined that with such a triumvirate things frequently were at sixes and sevens.

It may safely be asserted that as soon as musical compositions grew in depth, in boldness and grandeur, the necessity was felt of enlisting a single individual who should be responsible for the correct interpretation of the work and the proper conduct of the whole. This was but the natural logic of the case. The art of music differs greatly from all other arts. The painter conceives an idea and executes it on canvas; there it is embodied for long periods of time; every one can admire it in the original, just as the painter himself created it. The sculptor conceives an idea and executes it in marble; every one can admire it in the original, just as the sculptor himself created it. The poet is already in a worse plight; he conceives an idea, puts it upon paper, and leaves it to posterity; his creation is now either recreated in the intelligent mind of the reader, or it takes possession of the elocutionist, in

which case it depends entirely upon his capacity or want of capacity whether or not it shall achieve the effect contemplated. In a third case it must be turned over to a group of actors, who give it life under the direction of a stage manager; in what a variety of phases this life may disclose itself we can learn by attending performances of the same drama in different cities or theatres. How many readings are there of Hamlet's "To be, or not to be"? Perhaps as many as there are actors who play Hamlet. Where, then, shall we look for the original meaning of a poem, for that which the poet conceived and executed? Only to the paper. We must discern the spirit of the poem and bring it back to life.

Now take the case of the musician. He conceives his idea and records it. But how much larger is the apparatus which he requires for the production of his work than that of the other creative artists! Singers who are also actors (if possible), and who must have musical training (which is not always the case); musicians who can play the necessary instruments; stage machinists; painters for the scenery; perhaps a comely young ballet (an arduous requirement, indeed!); a capable choir (one that ought to sing in tune); a stage manager to direct all the doings behind the scenes; finally, a conductor who really ought to be as musical as the composer himself (that is surely asking a good deal!).

To recur to the history of the baton, it may be asserted that as the difficulties connected with performances increased, as compositions grew in magnitude, and matters went more and more awry under the direction of the principal violin (aided by his assistant with the paper roll), the plan was gradually evolved of putting everything in the care of one man and holding him responsible for the results. And thus the modern conductor came into office, armed at first with

the old roll of paper but later with a baton. Some of the old violin-players, like Spohr in Cassel and Habeneck in Paris, clung to the violin bow; but, as has already been said, the modern concert conductor is found wielding a baton, in the case of Mendelssohn, the modern theater conductor in that of Weber; and so it remains to-day.

The art-work created by the composer must be re-animated, inspired with new life by the conductor's intellectual abilities, his technical powers, and his recreative capacity. How much self-criticism, how much energy, how much love for the work, how much study, how much mental exertion are necessary to enable him satisfactorily to fill his reproductive office! The conductor stands in the stead of the composer. A gifted conductor brings it to pass through the medium of rehearsals that every participant, be he singer or player, feels that he too is a recreative artist, that he too is leading and directing, though he is but following the baton. It is this unconscious reproduction, apparently from original impulse on the part of the performer, which is the secret agency whose influence the conductor must exert by the force of his personality. A true conductor will effect all this at the rehearsals, and keep himself as inconspicuous as possible at the performances; in this lies the difference between a time-beater and a conductor. There are time-beaters who wave wildly with their hands and stamp loudly with their feet, yet they accomplish little or nothing. Of course, the temperament and other individual characteristics of a conductor have much to do with the case. Years ago, before the opera had taken on so much of an international character, its repertory was more restricted, and the conductor had to struggle with a much smaller variety of styles. Proch, in Vienna, was a famous Meyerbeer conductor; Esser, in the same city, a respected Mozart and Gluck conductor. For their stagione the Italians sent out their best maestri; thus Spontini came to Berlin, and was long the supreme power at the opera in that city. His best achievements were made, naturally enough, in his own operas. He used two batons in conducting—a short one for the arias, duets, etc., and a very long one for the big choruses and pageants with stage bands. It is only natural, of course, that Italians should be the best conductors of Italian opera, Germans of German, and Frenchmen of French. Of late years much more than used to be wont is asked of our conductors. Theaters whose means do not allow the luxury of more than one conductor demand of their musical director that he work to-day in the Lortzing smithy, mount the funeral pyre to-morrow with Siegfried, and be incarcerated in a madhouse with Lucia the next day. I do not believe in such versatility; conductors are only human, and either Lucia or Siegfried will have to suffer. It is an unhealthy state of affairs, and in the best of cases the public will be the loser.

Let us now consider the concert conductor. He, too, has a great deal of intellectual and physical work to do while preparing a performance. The majority of the public have no idea of the extent of this work, for they assume that the better the orchestra the lighter the labor. To an extent this is indeed true; but to evolve a picture of magnitude and completeness out of an overture or symphony requires nevertheless

a vast intellectual effort. There are conductors who seek to bewilder by finished elaboration of detail, leaving the picture as a whole without proportion or perspective. Their accomplishment is like that of a painter who lays stress upon a magnificent piece of drapery, a single figure, or a particular light-effect, to the injury of the general impression. The elaboration of detail is felt to be unessential, but it distracts attention from the main theme. How often does a conductor err in the gradation of colors! Very often it is the size of the room and its acoustical qualities that are to blame for the fact that the means adopted to carry out his idea, the means in which his orchestra has been drilled, produce an effect almost diametrically opposite to his intentions. The larger the room the broader must be his tempi to be understood in all parts of the house. The better the acoustics of the room the easier will be the conductor's task, the more pliant the orchestra. To illustrate: I brought forward "Tristan und Isolde" in New York in the season of 1895-96, after the most careful preparation. The orchestral colors were adjusted for Jean and Edouard de Reszke and Madame Nordica, whose voices were always heard through the instrumental surge, as ought to be the case in every respectable performance of a Wagnerian drama. At the Auditorium in Chicago I was obliged to tone down the volume of the same admirable orchestra nearly one half, because I discovered that the acoustics of the Auditorium were so excellent that the dynamic volume employed in New York would have drowned the singers beyond hope of rescue. The orchestra sounded magical, and the performance revolutionized the ideas of all the artists.

In order to make clear the precarious position in which a conductor sometimes finds himself, I must add that I called the orchestra together on the morning of the day of performance, in order to explain the acoustic conditions of the room. I rehearsed nothing; had I begun, I should have been obliged to play all the music. The men understood my explanation, and in the evening played with an insinuating delicacy, with such a nice adjustment of tone that to hear them was a marvel, and one would have thought that they had spent years of study in the Auditorium. Now it is true that this was an exhibition of a high degree of intelligence on the part of the orchestra, but without the quick recognition of conditions on the part of the conductor the performance would nevertheless have resulted differently.

I must now reiterate that since musical compositions, whether through the influence of Wagner or any other master, have grown to be more homogeneous and profound in their content—have, in a word, gained in delineative purpose—the relation of the conductor toward the orchestra has also grown more significant. The best orchestra in the world will make but a fleeting if not an utterly insignificant impression in the hands of an inefficient conductor. The period of orchestral virtuosity, in which the whole aim was daintiness, refinement, and precision of execution, is past. Already in his day Weber declared war against metronomical orchestra playing. After long and thorough study I am profoundly convinced that had Beethoven not become deaf he would have demonstrated by his conducting how insufficient his tempo and expression marks are



for the correct interpretation of his symphonies. Weber said that there was no composition throughout which one measure was to be played like the other. True, otherwise it would be but machine work. Is it possible to conceive of a Beethoven who wished to have the works of his second and third creative periods performed without a bit of freedom in melody or change of mood? Naturally, there must be no dissection on the part of the conductor, and the freedom of movement which is exercised must not be permitted to disarrange the picture as a whole. Any man who found it possible to conduct the "Pastoral" or Fifth symphony in strict metronomic time, or the Ninth without variation in the tempo, ought to put down his baton at once and become a traveling salesman for electric pianos.

If it is difficult for the concert conductor, who has only the one agency—the orchestra—to control, to carry out the aims of the composer, it is much more difficult for the opera conductor, who must manage the many solo-singers and the chorus with all their difficult tasks, collective and individual, mutual and independent. It is the gigantic task of the conductor to inform all these varied agents with the intentions of the composer, to interweave the orchestral part with theirs, and to graduate the instrumental sounds so that the action may present itself clearly and easily to the listener. Here let me say, from the conductor's point of view, that it is surely the purpose of the composer to have his stage-folk understood by the public. It follows, then, that the orchestra must never shriek and drown the voices of the singers, but support them. The orchestra ought always to bear in mind that on the stage above there is a man with something to say, which the sixty or eighty men below must support so that every tone and word shall be heard and understood. The composer did not write an orchestra part in order that it might drown the words sung on the stage. Wagner, even when conducting excerpts from his operas, was painfully anxious that every syllable of the singer should be heard. Frequently at the close of a vocal phrase he would arrest the sound of the orchestra for a moment, in order that the final syllable should not be covered up. How often did he call out angrily, "*Kinder*, you are killing my poetry!"

How discouraging must be the effect upon an intelligent singer to feel that, in spite of every exertion, he is being drowned by the orchestra! Thoughtless musicians, speaking of my production of "*Tristan und Isolde*," expressed the opinion that I had supplied the work with more delicate tints than usual, only for the sake of Jean de Reszke and Nordica. This only proves how many musicians there are who still cannot understand the chief thing in an opera. In rehearsing "*Tristan*" I did not change a single note or expression-mark, but only carried out what the composer had written down, and gave effect to the vocal and orchestral parts in their true complementary values. I am flattered to know that I achieved the desired and prescribed success, for it was the general verdict that every word was understood from beginning to end; that was my wish, and that should be the wish and the accomplishment of every conductor. . . .

This attitude of the conductor to the composition is daily becoming more significant, for the composers of

to-day are more and more putting thought into their compositions; the conviction is growing steadily that the proper order of things is first to think, then to compose, and then to perform. Even operas are being more carefully thought out than formerly. Look at the Italians now, and see how they strive to adapt their music to the original text! For this, thanks are due to that grand old man Verdi, who pointed out the way to his young colleagues, and set them an example in his "*Otello*" and "*Falstaff*."

When Wagner called out to the conductor, "Recognize first of all the idea: the meaning of a phrase and the relation of the phrase or motive to the action, and the proper reading and tempo, will disclose themselves of their own accord," he went straight to the very root of the matter. Look again to "*Tristan und Isolde*" for an example. A large space of time in the first act is occupied by Isolde and Brangaene, who are alone in the tent. A few motives are continually developed, but with what a variety must they be treated—surging up now stormily, impetuously; sinking back sadly, exhausted, anon threatening, then timid, now in eager haste, now reassuring! For such a variety of expression the few indications, *ritardando*, *accelerando*, and a tempo do not suffice; it is necessary to live through the action of the drama in order to make it all plain. The composer says, "With variety"—a meager injunction for the conductor. Therefore I add, "Feel with the characters, ponder with them, experience with them all the devious outbursts of passion, but remain distinct always!" That is the duty of a conductor. If in addition the conductor is able to grasp and hold the play in its totality, to combine all the singers into a single striking picture, he will not need to wait till the next day for a recompense of praise; he may have the reward of satisfaction with himself at once. It is his artistic achievement to have lived through, to have himself experienced the drama. In the third act of the same work he must suffer with Tristan, feel his pains, follow him step for step through his delirious wanderings.

That conductor is an offender who ruins the picture by blurring its outlines by playing too loudly, or destroys its pliancy by an unyielding beat. Think of the exciting task presented by the scene of Tristan on his deathbed! The conductor must be ever at his heels. Every measure, every cry must agree with the orchestra. If the singer one day sings a measure only a shade differently than usual, or begins or ends a *rallentando* or *accelerando* one measure earlier or later—an entirely natural thing to do—the conductor must be on hand with his orchestra, that the picture may not be distorted or blurred. He must have the brush of the composer and his colors always ready—in a word, he must live, suffer, and die with the singer, else he is an offender against art.

Here let me call attention to a singular phenomenon, which seems somewhat startling at first blush but which cannot be gainsaid. The performances of conductors are frequently criticised in great haste and with much harshness. Take, for instance, an overture or symphony by Beethoven and have it conducted by three or four really great conductors. Immediately comparisons will be made; one will be preferred and the others condemned without mercy. This is all





Theodore Thomas



Anton Seidl

TWO DISTINGUISHED AMERICAN CONDUCTORS OF A FORMER GENERATION



wrong, for it is possible that one and the same subject shall be treated differently by different masters, yet each treatment have an effective and an individual physiognomy in its way. Different painters and poets can use the same material, each in his own manner, and each produce an art-work of value. How many pictures of Christ are there in existence? Each Christ head painted by a great master differs from all others; yet each is a classic for all that. In a musical performance I should first inquire whether or not the conductor has anything to say, whether there is definite meaning in his proclamation, especially if it should produce a different effect upon me from a reading based on an entirely different conception, and give a plain exposition of the conductor's purposes and ideas. If the variations consist of empty external details, then away with them, no matter how prettily empty they may sound. There is less likelihood of such a state of things since action and train of thought are prescribed; and the instances are not many even in symphonic music, but they may occur.

In conclusion, I wish to make a few observations on three great musicians who were pioneers in their art and frequently appeared in the capacity of conductors. They are Berlioz, Liszt, and Wagner. Berlioz was a keen observer; he frequently wrote music so appropriate to the dramatic or poetical idea as to be obvious to everybody—as, for instance, the storm scene in "*Les Troyens*," the ball and execution scenes in the "*Fantastic*" symphony, the march of pilgrims in the "*Harold*" symphony, the Mephistopheles scenes and the Ride to Hell in "*La Damnation de Faust*," and many other pieces. Only a real genius could have done these things. It is true that these startlingly accurate delineations sprang from his enormous knowledge of orchestral technique rather than from his soul, though it is not to be denied that Berlioz often invented strangely beautiful and effective melodies. His musical pyrotechnics are frequently of the most dazzling order. As conductor of his own compositions he was incomparable. Cosima Wagner has often related that he brought to his rehearsals a tremendous command of the minutiae of orchestral technics, a wonderful ear for delicate effects and tonal beauty, and an irresistible power of command. Upon all who heard or played under him he exerted an ineradicable influence. His music, frequently rugged in contrasts and daring leaps, is also insinuating and suave at times, and so, too, was his conducting: one moment he would be high in air, the next crouched under his desk; one moment he would menace the bass drummer, and the next flatter the flutist; now he would draw long threads of sound out of the violinists, and anon lunge through the air at the double basses, or with some daring remark help the violoncellists to draw a cantilena full of love-longing out of their thick-bellied instruments. His musicians feared him and his demoniac, sarcastic face, and wriggled to escape unscathed from his talons.

Liszt, the founder of the symphonic poem, was differently organized. The dashing, energetic Hungarian, who had developed into a man of the world in the salons of Paris, was always lofty and noble in all his undertakings. He was singularly good-hearted, excessively charitable, unselfish, and ready with aid, intrepid, sometimes to his own harm, persistent in the

prosecution of his aims, quickly and enthusiastically responsive to all beautiful things, and ready at once to fight for them through thick and thin. Thus we see him in Weimar, the first to throw down the gage to envy and stupidity in behalf of the Wagnerian art-drama, and never growing weary. He was the first Wagnerian conductor, and battled with baton and pen for the musical drama at a time when few believed in it. He was the first to recognize Wagner's genius and bow to the reforming force of the new musical dispensation. His recognition of the new era gave him the idea of the symphonic poem, and so he became in the concert-room what Wagner was on the stage.

Liszt also introduced the reforms into his sacred and secular oratorios, and their influence disclosed itself as well in the conductor's office. His Jovian countenance filled everybody with a sort of holy dread; his collaborators were lifted to the top of a lofty pedestal; all were profoundly, majestically moved, inspired, and made conscious of a high mission. Liszt radiated an exalted magic on singers as well as instrumentalists. He felt himself to be an apostle of art, whose duty and privilege it was to preach love, faith, and respect eternal in all his deeds as conductor, and his feelings were shared with him by performers and listeners. By means of his priestly appearance and dignity, and his consuming enthusiasm for everything noble, he carried with him irresistibly all who came into contact with him. He compelled all to love and believe in the composition he brought forward. If Berlioz left behind him a demoniac impression, Liszt disseminated light and celestial consecration; one felt himself in a better world.

Wagner was a union of the other two. To him both heaven and hell were open. He delineated the sense-distracting pleasures of the realm of Venus in glowing colors, plunged into the most awful depths of the sea, and brought up ghostly ships; he opened to us vistas of the legendary and misty land of the Holy Grail; now he draws us with him on a nocturnal promenade through the streets of Nuremberg, and buffets the master singers and the petty town clerk; anon he discloses the nameless suffering and endless longing of two lovers who are being drawn unconsciously by the power of magic into the land of eternal darkness and night, there to be united in bliss everlasting. Next he plays in the Rhine with its nixies, calls up the lumbering giants, the nimble dwarfs, the stately gods, rides into battle with the daughters of Wotan, rambles through forests to the twitterings of birds, till he reaches the cavern smithy, forges swords, strides through the flickering flame to awaken a heroic maiden, returns to the Rhine, overwhelms the race of gods, and predicts the coming of that which shall endure forever—the love of woman. At the close of his glorious life and labor he leaves us the most precious of treasures—the Holy Grail and Holy Lance—as tokens of Faith, Love, and Hope. Did ever a human intellect bequeath to the world such a wealth of ideas, suggestions, and teachings before? We cannot imagine the time when knowledge of these things shall be complete and closed, for the more they are studied the greater are the treasures discovered.

As a conductor Wagner was a man of iron energy. Almost small of stature, he seemed to grow to gigantic

size when before his orchestra. His powerful head, with its sharply defined features, his wonderfully penetrating eyes, his mobile face, which gave expression to every emotion, every thought, can never be forgotten. His body stood motionless, but his eyes glittered, glowed, pierced; his fingers worked nervously, and electric currents seemed to pass through the air to each individual musician; an invisible force entered the hearts of all; every man thrilled with him, for he could not escape the glance of this great man. Wagner held everybody bound to him as by a magical chain; the musicians had to perform wonders, for they could not do otherwise. At first things went topsy-turvy at rehearsals, because of the impatience of the master, who wanted everything to be good at once; the strange, illustrative movements of his long baton startled and puzzled the musicians until they learned that the musical bars were not dominant, but the phrase, the melody, or the expression; but soon the glance caught the attention of the men, they became infused with the magical fluid, and the master had them all in his hands. Then the meanest orchestra grew and played gloriously, the

tones became imbued with life and expression, the most rigorous rhythm and the loftiest emotional expression ruled, and everything was reflected in the face of Wagner. All hung on his glance, and he seemed to see them all at once.

Once I sat beside a great actor who for the first time saw Wagner exercise this potency of look and facial expression. He stared at Wagner as if he had been an apparition from beyond the grave, and could not take his eyes off him. Afterward he told me that Wagner's face was more eloquent than all the actors in the world with all their powers of expression combined. Whoever saw Wagner, and came into contact with him in Vienna, Berlin, Hamburg, Budapest, Russia, or Switzerland, will certainly never forget this influence. He seldom conducted, but one must have seen him conduct a symphony by Beethoven in order to learn how much there is hidden away among the notes of that classic giant, and how much can be conjured out of them. To my thinking, Wagner is not only the mightiest of all musical geniuses, but also the greatest conductor that ever lived.





## SPECIAL ARTICLES







## HOW TO APPEAR IN PUBLIC

Personal Bearing—Essential Qualifications—Selections for Public Performance—Appearance and Dress—Nervousness—Health, Physique, and Temperament—Other Things that Count—What Constitutes Success.

TO appear successfully in public is the great aim of the young artist. No matter how nervous the musician may be, how modest as to his attainments, nor how conscientiously anxious to toil at his art for that art's sake, there is a feeling that one's musical training is not complete until public opinion has been challenged in some way or other—on the platform, the stage, or through the press. Primarily, of course, music appeals to the sense of hearing, but in its public performance the sight and touch of the performer and the vision and feelings of listeners are also brought into play. The center of this activity or influence is the executive musician; and it is just this direct personal address to the sentiment and emotion of others that makes music at once the most attractive and the most desired of all accomplishments.

Those desirous of appearing in public with success should at once submit themselves to a severe and searching examination as to whether they possess those essential qualifications which make for a genuine reputation. Gifts there must be. If either sham or mistaken ambition flourish for a time, it is through sheer force of talent or will-power; but neither pretense nor the fever for fame can maintain or sustain the *vox populi* for long. To gifts, some add appearance—individual charm of face or form. If a pleasing manner accompanies such attractiveness, the woman musician especially has the greater chance of a career as a public artist. A stronger power even than these, however, is to be found in that mystic force known as "personal magnetism." For the fact remains that among musical exponents whom a past century has listened to with delight there were those who won the public by their personality in the display of their gifts rather than by an uncommon beauty of face or form. Neither Jenny Lind nor Tietjens is described as having been a beautiful woman, yet few singers have ever been able to create such a furor by their public appearance as these, to name only two among the noted dead.

To define the magnetic influence of certain individuals would be difficult. It is perhaps best described as the outcome of sincerity and concentration of mind; or it may be another name for thoroughness of purpose or earnestness and zeal. In music it would seem to be the possession of the art apart from self-assertion or love of mere display. It is that which stirs us in the technique of great pianists; which thrills us in the pianissimo as in the most brilliant tones of the cantatrice. It is in the devotion and painstaking care of the teacher; in the glowing and sympathetic eye of the lecturer. It may even be said to account for the absorption—the "enwroughtness"—of creative genius. Maybe we might yet more nearly explain it as the demonstration of "soul," without which even the most accomplished artist falls short of perfection.

Supposing gifts and personality to be of the approved kind, the choice of items for public performances is a most important matter. Young musicians generally fall into the mistake of attempting favorite classical numbers which they are not advanced enough to render excellently well. There should be no mediocrity, no fear of an indifferent interpretation, about the items selected for a concert platform. Frivolous or trivial songs or pieces are to be carefully avoided, if earnestness is one's aim. Again, there are many celebrated performers who show little originality or wholesome variety in the repertoires they elect to give from time to time. It is said that a memorial wreath was once sent to a certain singer who was always bewailing "Thou'rt passing hence, my brother." Similarly, the pianist is open to criticism who chooses only "stock" pieces for his recital, as if Beethoven had never written any sonata but the "Waldstein," nor Schumann any tone-picture but the "Carnaval."

There is a tendency latterly to give "one-man" or "one-woman" entertainments. Cycles of songs are sung of the same period or composer; or a whole series of instrumental pieces follow each other, the rendering of which it would take the art of a foremost virtuoso to make interesting to the ordinary listener. Débutantes have yet to learn that the effect they produce is often in proportion to the length of the solo selection given: the less we hear from them the more we would like to hear! Violinists of all shades of mediocrity bracket two or more long pieces, and take encores to these upon the very faintest encouragement. This is a cause of positive boredom to many who would be glad to wish the players well if they were less obtrusive. An instrumentalist will say that an andante as well as an allegro is necessary to give proof of one's style, technique, etc. There is no valid reason why this should be so. A slow movement, exquisitely played, would often give twice the pleasure if not blurred out of immediate remembrance by the noisy "fast piece" which, by way of contrast, follows. Suitable selections for particular occasions are, again, a subject for much forethought and advance preparation. Upon a point such as this may hang a performer's future career.

Though many sensible people profess themselves "above" the superficialities of appearance and dress, yet these matters must, more or less, come into the consideration of the public artist. This is especially the case with women. The great point is to dress as well as possible, and with suitability to all occasions. Costliness is not so much to be aimed at as becomingness. A woman's concert gown should always suit the wearer. If it does not, no matter how superb it may be, it is a failure. If one's own natural taste is deficient in these matters, the advice of a reliable friend should be taken. Fit and elegance in feminine apparel are more to be desired than richness of fabric or showiness of ornament. Indeed, in no way is one's own sense of refinement and culture more certainly shown than in mode of dress.

Means may not always be forthcoming to enable the young performer to dress exactly as her own correct tastes would advise. Yet she can usually please herself in color or combination. The Orientals declare that to each is his proper color, arrayed in which he will feel most at ease. Color, again, has more to do with the becomingness of a costume than many people think. No one knows so well as the woman who appears frequently in public what an art there is in being becomingly dressed. If the concert artist can get at the kernel of this art, and yet not waste too much precious time over the subject, the happy medium of appearing "well dressed" is reached. Anything that savors of eccentricity or extravagance—despite some pianists' fondness for hirsute superfluity—is best avoided on the platform. Such indulgence is but to make one's self a butt for ridicule or contempt. To some the glitter of diamonds is ravishing. Others declare that it reminds them of savage adornment and the "beauty" adjuncts of dusky skins. Apparently it is a case of "every one to his taste."

Gifts, good appearance, and becoming dress may all be the performer's, and yet their effects may be sadly minimized by that *bête noir* of the musician, nervousness. The heart-flutter, trembling limbs, quivering mouth, and parched throat are physical accompaniments of public appearances which very few artists wholly escape. Getting accustomed to the platform, people say, is the best cure. This can only be brought about by regular and frequent concert work, and this is, unfortunately, not always obtainable by the beginner—the one who suffers most from stage fright. "Look upon them [the listeners] as so many cabbage-heads," said a late revered master. Yet it is not always possible to regard a well-dressed audience, armed with programmes and opera-glasses, in this unflattering light, though the idea in the abstract, if ludicrous, may be sometimes appropriate.

Then some say that self-consciousness is at the root of the trepidation which overcomes even the most resolute when they first court public applause. The fact is that the nerves may be shaken from a variety of causes. Terrors of "anticipation" are hard to combat. Because one has frequently staggered or broken down at some difficult passage, the dread of doing so in public has often the effect of spoiling the whole performance. Or a young musician may be too anxious to please a certain teacher, critic, or friend among the audience, and the excess of anxiety defeats itself. Again, so much depends upon the effect one makes upon a particular occasion that over-eagerness to shine causes loss of self-possession.

But it is easy enough to enumerate causes of nervousness; the trouble is to suggest a prevention or cure. Anticipatory ghosts of all kinds can only be laid by a strong determination not to be overawed by them, but to be prepared for their hallucinations by preliminary practice and by habituation to the surroundings of the platform. One's teacher can generally manage that a pupil, about to make a public appearance, may first strengthen and accustom the nerves to the ordeal by playing before small circles of friends, or when possible before critics. Any tendency that would interfere with the performer's success should be strenuously combated before venturing on a concert plat-

form. It is said that Demosthenes spent hours haranguing the waves by the seashore. In this way he completely overcame a natural nervous tremor and inclination to stutter when speaking, and prepared himself to face the commotions of a vast assemblage. The best safeguard against nervousness is to throw one's self so thoroughly into the interpretation of the work undertaken that surroundings become as if they were not. One is then blind and deaf to all but the spirit of music within. For the consolation of the sensitive it may be remembered that some of the most successful artists are those who have never fully conquered the "nervous accompaniment." How do they succeed in charming us? By sheer determination, resolution and thoroughness in preparation, as well as in carrying through the task in hand.

It is only right to add that health, physique, and temperament have a good deal to do with the control of nerves. The public artist requires to strengthen his bodily frame in every way in his power. Outdoor exercise, plain, wholesome food and not too much of it, fresh air and plenty of it, contribute the best preparations for all active work. Most performers believe in resting and keeping the mind completely free from worry or irritation for some hours before a public appearance. Opinions differ vastly on many points. While some vocalists starve themselves before a concert, others confess that they sing best on such fare as "a beefsteak and bottle of stout"! Undoubtedly tastes differ, but there can be little doubt that the general building up of the constitution helps to make both a successful and a happy performer.

Environments have much to do with the mode in which public executive work is done by the musician. A little embarrassment, such as might be caused by a singer discovering, at the last moment, that she had brought an odd pair of gloves, has been known to shake the equanimity of an accomplished artist. If performers are likely to be easily upset, the safeguard lies in seeing beforehand that all details are in perfect order.

Habits of irritability upon slight provocation—unfortunately so common with "high-strung" musicians—often render one unfit, either physically or mentally, to do justice to a public appearance. "Count twelve before you get angry" is an old and effective remedy for the excitable individual who flies into a passion, and thus loses self-control, over something it were far better to dismiss with a jest.

Then there is the consideration of such details as how, and how not, to walk on and off a platform. There is the shuffling gait, the elastic step, the graceful carriage, the nervous rush, and so on. Which to avoid and which to copy will be apparent to performers themselves. There is a way, too, of "looking pleasant" when one sings or plays in public, which is worth cultivating, so it be natural and not strained or overdone. How to hold one's music during the singing of a song; or, if one sings without music, how to stand gracefully so that the eye of the onlooker may gaze upon a pleasing picture—this is especially worthy of thought. To be at one's ease is a great accomplishment. A good impression is always made by the performer who can walk on and off the platform with unrestrained dignity and grace; who can hold himself



erect and self-possessed during the singing of a song; or who can sit at a piano without throwing his body and arms about in a manner which often supplies the comic papers with sketches far from flattering to the artist or his profession.

All things considered, it must, however, remain a mystery why some are more successful in public than others. But that very mystery adds interest to one's first attempts, and it is the privilege of youth and enthusiasm to dream of taking the town by storm. However, for those who aspire to "set the river on fire," there are certain requirements for a successful public

appearance which may be briefly summarized from the foregoing remarks:

Talent should at least be above the ordinary. Pluck must be combined with a persevering and cheerful disposition. Nerves ought to be thoroughly under control. Health should be capable of bearing without injury all strains likely to be put upon it. A pleasing appearance greatly adds to the public artist's success. To dress becomingly is a duty. Choice of selections is of paramount importance. An equable temperament is best fitted for emergencies. Discretion is to be exercised in all matters.



## HOW TO ORGANIZE MUSICAL ENTERTAINMENTS

"At-Home" Programmes—Musical Etiquette—Places on Programmes—Amateurs and Professionals—The Musical Bore—The Musical Evening—Concert-giving—Initial Steps—Advertising—Final Arrangements.

AT some time or other most people who mix in society have to organize musical entertainments, whether of a semi-private or public nature. The good hostess as well as the professional musician must consider ways and means on such occasions. There are certain details which one requires to observe, and stumbling-blocks that one must avoid, if undertakings of the kind, homely or ambitious, are to be successfully carried through. Of these functions, the afternoon reception, the musical evening, and the concert call for most frequent attention. We will now consider the separate arrangements for each briefly in turn.

Beginning with the so-called *at home*, we remark that the music for this may be either previously decided upon or may be of an impromptu kind in regard to programme. When social receptions are given on a large or fashionable scale, it is customary to engage a professional conductor, agree to the expenditure of a certain sum of money on fees, etc., and then leave the management and working of details to the superintendence of this musician. A capable person will at once in this case engage from four to six good solo artists or else a small quartet or concert party, see after the procuring of a good piano or other necessary instrumental accessories, and also set about designing a programme in an artistic and acceptable manner. When a hostess herself undertakes these preliminaries, she should secure the services of at least four good singers—preferably soprano, contralto (or mezzo), tenor, and bass (or barytone), and of one or two expert instrumentalists, a pianist who might also act as accompanist being indispensable. Then a scheme such as appears most suitable for the occasion should be prepared, with due attention, of course, to arrangement and proportion. The following may serve as an example of what such a scheme should be:

### PROGRAMME

#### PART I

- 1 Concerted instrumental or vocal piece (duet, trio, etc.).
- 2 Vocal solo (bass or barytone).
- 3 Vocal solo (contralto or mezzo).
- 4 Instrumental solo (piano or violin).
- 5 Vocal solo (tenor).
- 6 Vocal solo (soprano).
- 7 Concerted piece.

### INTERVAL (FOR REFRESHMENT)

#### PART II

- 1 Instrumental solo.
- 2 Vocal solo (bass or barytone).
- 3 Vocal solo (contralto or mezzo).
- 4 Instrumental or concerted piece.
- 5 Vocal solo (soprano).
- 6 Vocal solo (tenor).
- 7 Concerted piece (vocal, or instrumental, or both).

This is only a skeleton; but it is capable of filling in with suitable numbers, as also of contraction or extension according to individual tastes or talent available. Its general arrangement should enable the guests to sit out either the first or second half of the programme, while the interval alone should be taken up with conversation or retirement to the refreshment-room. The constant stream of guests in and out of a drawing-room and the chatter that goes on continuously at these functions are not only disconcerting but positively rude to good performers; the music itself is lost as far as its pleasurable enjoyment is concerned. Where some such definite arrangement cannot be strictly adhered to, a certain etiquette and good taste should suggest minimizing small distractions during the rendering of selections—those arriving during the progress of a piece awaiting its conclusion before making themselves known to a hostess, and so on. When practicable, a platform of some kind ought to be erected for the convenience of the artists. The piano should

be placed upon this, and thus "crowding round" might be avoided to the advantage of all concerned.

The order of the above sketch-programme requires some explanation. There are "favorite" places on the musical menu. Under most circumstances, preëminently gifted artists should not be asked to open or close the entertainment. Sopranos and tenors are often seriously offended if relegated to the "poles" of the performance—too near the beginning or the end—for, as a rule, "second" voices are heard before "firsts." There are also many causes for petty jealousies which it is well to avoid. Organizers have to be very careful not to ask those of similar voice or talent to appear immediately after each other. At the same time it appears unfair to exile the mezzo or barytone invariably to the less favored portions of the programme, when people are either coming in or going away. Matters could only be equalized by allowing all capable performers to have at least one good place—as in the foregoing scheme.

Again, much discrimination and tact must be exercised not to "pit" the amateur against the professional, no matter how good the former may be. Unfortunately, the boundary line between the two is very indefinite. Besides, nowadays many so-called amateurs occasionally sing for fees. This consideration of the amateur and professional applies particularly to informal at-home programmes, which, not being designed beforehand, are generally contributed on invitation by the guests themselves, and may or may not include performances by professionals.

It is not considered etiquette to ask a musician, who makes his or her living thereby, to play or sing gratis at a reception, although friendship may often break through such restrictions. Most professionals, indeed, are generous and willing in obliging kindly hostesses or patrons. Care should be taken not to abuse such good nature, even when it offers a chance for a struggling young musician to get "known." Doctors and lawyers are not invited to houses as guests in order that advantage may be taken of their professional experience. At the same time, the musician may occasionally, when prudence and good taste permit, dispense with fee-making and freely give pleasure to a friendly circle.

A fixed programme is usually best at an at home, if only to save entertainers and guests from the possible infliction of the musical "bore," who, though an indifferent performer, is fond of usurping the piano-stool or the singer's place, to the exclusion of those who could do better. To this class belong the strummer—who boldly attempts everything from a pantomime song to a sonata—and the lady vocalist who *will* sing in spite of her painful tendency to flat, and who revels in selections beyond her range and capabilities. The infant prodigy of the household is also best heard *in camera*. Under no circumstances is it fair to one's guests or visitors, nor to educated musicians, to compel them to listen to incompetency and force them, through politeness, to appear pleased or express "thanks" when they are inwardly irritated by inefficiency. The student or amateur should remember this, and never sing or play in public unless fully capable of doing so. No really musical persons would wish to make "exhibitions" of themselves. Their true province outside the

home circle, if they are nervous or uncertain in performance, is that of intelligent and appreciative listeners.

More laxity and good fellowship generally prevail at the musical evening than at the afternoon reception. Unless the entertainment takes the form of a glee-party, or unless there is a fixed programme, people come prepared to make themselves obliging and agreeable. At the same time, the master or mistress of the ceremonies should always see that the wheels go smoothly by considering the feelings of musical folk present.

A few general hints may be useful. Contrive that all guests who are musically gifted may, if they are so inclined, have a personal share in the performances. Even if the inevitable bore be asked to set the ball rolling, he might then be heard at the least objectionable time, and so be content with one appearance during the course of the evening.

Men and women performers should be alternated as much as possible. When there are two performers present of equal merit, discretion is needed so as not to let it seem that one vies with the other. In the case of teacher and student, good taste seems to suggest that the student should be heard before and not after the master.

Accompanists especially deserve consideration. If there is no professional accompanist, it is possible that the singers may prefer one of the musicians present to accompany them. It is often difficult to find a really good accompanist, and one who can read at sight with ease. Many volunteer to accompany who are not fitted to do so, and this is very disconcerting to the singer. When a hostess can, she should save vocalists embarrassment in this matter by inviting some one of unquestioned skill in this department.

Other details of arrangement consist in seeing that the lighting and seating at the piano, etc., are adequate, that the piano itself is previously tuned to the normal pitch, and that any music that may be wanted can be found with ease when it is required.

Concert-giving is a risky matter unless one has plenty of talent, plenty of pluck, plenty of friends, and, one might add, plenty of money to spare in case of loss. If there may be much to win by public appearance—applause, press notices, a possible future career—there are many uncertainties in the winning. One's self or one's fellow-artists may fall ill; counter-attractions may draw away an expected audience; even the weather may prove unkind at the last moment, with disastrous results.

But when it is decided to give a concert, these *contretemps* must be prepared for with as much foresight as possible, the first steps being to fix the date upon which the event is to take place and to engage a suitable room or hall accordingly. When individual artists organize concerts for their own benefit, if they have not personal means to utilize on the venture, it is best to find out, first of all, how many of their friends and pupils will patronize the undertaking. Naturally the sensitive musician dislikes making such inquiry; but there seems no other way out of the difficulty unless one has a good working body of helpers who can and will sell tickets. The engagement of an efficient agent is often necessary. Otherwise a capable secretary



may be found willing to act. Some one in the capacity of manager will assuredly save the professor or artist much worry and trouble, and will enable him to reserve his strength for the output of his best artistic ability on the occasion itself.

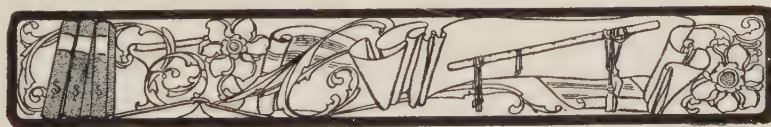
Assuming that it is a soprano débutante who desires to make her first appearance, it is well that fellow-artists should be approached and asked to assist. Musicians are usually very generous in giving their services to each other on such occasions. Besides, professional concert-givers are generally more considerate than organizers of charitable entertainments; and, knowing that singers and performers have certain expenses to meet out of scanty pockets, as a rule they prefer to fee, or else divide profits with, all who assist. Again, when gifted amateurs can be found willing to fill up blanks, if discretion is used in asking them to help, no reasonable objection need be made. But, if the public is to be "drawn," some attraction or "star" must be advertised. A prima donna will do well to associate herself in the undertaking with some instrumentalist of ability and reputation; and, unless a recital is intended for the lady herself, at least two other soloists should appear. Sets and cycles of songs are usually the mainstay of the recital programme. In any case this should not err in being of undue length. Twelve to fourteen numbers might well be the limit of endurance.

The programme being satisfactorily settled—sometimes a task of no slight difficulty—the draft should be sent to the printers. Previously tickets may have been struck off and ready for sale. The prices of these should depend upon the hall, the nature of the entertainment, and the town in which it takes place. Then comes the vital consideration of making the event widely known. To know how to advertise is an art in itself, upon which space does not permit us to enter. In the matter of newspaper advertisement, some practical experience and the advice of businesslike friends is necessary. Editors and critics of journals are usually very kind in bringing the doings of musicians under public notice by means of preliminary paragraphs.

Well in advance of the concert, care should be taken to see that press representatives are supplied with programmes and tickets. Only the best seats should be sent in these cases. It is a very unwise policy on the part of an artist to send an inferior "pass" to any one who comes to hear and report for the papers.

Final details of arrangement may be briefly summarized. For the occasion itself, responsible people must be placed in charge of the ticket-office and at the entrance doors. Programmes, if for sale, should be offered in all parts of the house by young persons who may be trusted to perform this little duty courteously and honestly. Ushers, to show the people to their seats, are generally recruited from among friends who, in return for their services, are presented with complimentary tickets of admission. It should be seen to beforehand that the room, or hall, is in proper order for the comfortable seating of the audience, and sufficiently lighted for the holding of the concert. A dusty or drafty auditorium can very much interfere with the success of an entertainment. The decoration of the platform is a point upon which most ladies pride themselves, so it is unnecessary to enlarge upon it further than to say that it can be done very inexpensively and prettily with a few handsome screens, artistic hangings, palms, flowers, etc.

The procuring of a good piano is an essential matter, and it should be thoroughly in order. There is nothing more disconcerting to performers than to find anything wrong with the piano at the last moment. Besides music-stands and other platform accessories, suitable accommodation and refreshment should be provided in the artists' room—an essential point if good humor is to be preserved among the performers themselves. Then, if the programme be gone through with punctuality and briskness, *contretemps* be avoided or faced with presence of mind and equanimity, and every one be inspired with the desire to do his or her best, there is no reason why artists and audience should not get pleasingly in tune with each other and a successful concert be the result.





## ACCOMPANIMENT

By ARTHUR ELSON



HE accompanist must first of all have an adequate technical training in order to excel in his branch of the tonal art. This technical ability is now fairly widespread, and the settings of Schubert, Brahms, Loewe, and modern songs of the Strauss or Wolf type, are to-day handled with ease.

Another necessary faculty, but one less frequently found, is that of being able to transpose. This must often be done, and sometimes at the last moment, without any preparation. A singer may find it advisable to avoid certain high notes, or he may need to change the key of some encore to bring it in his best voice. The good accompanist must be ready for these emergencies.

If the transposition is merely one involving a chromatic semitone, then the accompanist will find it easy to make a mental substitution of the new signature for the old. In transposing from A to A-flat, for instance, one may simply imagine four flats in the signature, in place of the three sharps. One will have to be careful about passing accidentals, but it should not be too hard to read a natural instead of a sharp, a flat instead of a natural, and a double flat instead of a single one. If the song contains few modulations, this will prove fairly simple.

Transposition by a tone or larger intervals is a harder matter, and demands a harmonic knowledge of the song-structure. Confidence and success in this matter must come from practice as well as harmonic ability, and such an accomplishment is often more remarkable than that of the much-applauded singer.

If the accompanist is familiar with the use of the old C-clefs, he will find that their use, in an imaginary fashion, will help him in his transposition. Thus the soprano clef places middle C on the first line of the staff, the alto brings it on the third line, and the tenor on the fourth. If a song is to be transposed a tone upward, the alto clef may be imagined, with the proper changes in signature (two more sharps or two less flats), and the notes read in unchanged position, but with the new clef substituted in imagination for the G-clef as printed. This would also involve the playing of the notes an octave higher than they would actually sound in the alto clef. Similarly, if a song is to be transposed a tone downward, the tenor clef may be imagined on the staff in place of the G-clef, and the notes played an octave higher than the new clef would demand, as before. Similar substitutions

must be made for the bass clef. These substitutions aid only those who are familiar with the old clefs, so it is better to know the song harmonically, and play it in its new key by familiarity with its structure.

The two points mentioned, good technic and ability to transpose, are necessary; but more than these is demanded to make an artistic accompanist. In the first place, he must understand how to follow the singer and subordinate himself to the latter's wishes, in any slight fluctuations of *tempo* and other matters. Then he must know how best to make the accompaniment support the singer. An expressionless *piano* or *pianissimo* does not increase the effect made by the singer, and may actually injure that effect. As a painter does not always limit himself to dull backgrounds, but sometimes uses brighter, or even brilliant, colors, so the accompanist must often use fairly strong effects. A clear and definite harmonic foundation, with a well-marked fundamental bass, is an absolute necessity. At least, so says the famous teacher, Carl Reinecke, in his "Aphorisms on Accompaniment," from which some of these directions are taken.

As an example of a simple style of accompaniment, Reinecke suggests that of Mendelssohn's universally known "On Wings of Song."\* In the beginning, it is important for the accompanist to play the ascending *arpeggio* in a smoothly gliding manner, so that the change of hands will not cause any noticeable break; but there should still be enough soft fullness to form a good basis for the support of the voice. A changeless, unbroken *pianissimo* will grow to sound like a mere murmur, with no effect except to make its hearers nervous; while on the other hand a too continuous loudness has a coarse effect. Therefore the player must seek to vary his work, even though the composer may not have given any definite directions for him to do so. He may look for spots where a soft accompaniment should be strengthened and brought out more boldly. These will occur where the voice part reaches its higher range, usually demanding increased power from the singer; but it is also necessary to look for guidance from the words, and avoid conflicting with the sense of the poetry. The accompanist, therefore, has several tasks; he must not only watch the vocal part, which he has to follow and support faithfully, but he must also keep an eye on the words that are coming, and echo their meaning if possible. Thus in

\*This and other songs mentioned in this article may be found in MODERN MUSIC AND MUSICIANS FOR VOCALISTS.



a strophe song, with different verses repeated to the same music, the accompanist must vary the music as much as possible on repetition, to fit the altered spirit of the new words.

This brings us back to the Mendelssohn song mentioned above. For the words "heimlich erzählen die Rosen," in the second verse, Reinecke suggests the very softest possible *pianissimo*, which involves beginning the second verse with a fair amount of power for the sake of the ensuing contrast. At the recurrence of the phrase "und in der Ferne rauschen des heil'gen Stromes Well'n," a clear, though not excessive, accentuation of the low notes in the left hand is certainly in place, and in measures 6 and 4 before the end, the E-flat in the right hand must be made distinctly expressive.

Reinecke gives other illustrations, especially from Loewe's impressive ballads, which abound in dramatic effects. But it has seemed better to use here for illustration some of the selections found in the song volumes of MODERN MUSIC AND MUSICIANS, instead of repeating his references to Schumann and Loewe songs in separate editions.

The simplest style of accompaniment, as regards technique, is usually found in the folk song. But it must not be assumed that such songs offer little or no chance for expression. They are sung with an artless simplicity, and an absence of the overswollen effects of opera, but there is still room in them for a most telling utterance of emotion, or even pathos. Take as an example Sir C. Villiers Stanford's arrangement of "The Little Red Lark." Here, as in many cases, we find a prelude and postlude for piano alone. In such a situation the accompanist is of course allowed to make the most of his chances for expression, and the same is true of any interlude. Here, naturally, he is to be guided by the sense of preceding or following words, as well as the rules of expressive piano playing. In this case the prelude is short, merely establishing the rhythm in one bar and echoing it in the next. In the first period of the song the two rising climaxes of the voice will of course need a slight increase in piano force also; and if the singer chooses to hold the F in either case (probably more noticeably in the second one, bar 8) the pianist must also indulge in a hold. A stronger style comes with "But till thou'rt risen," with well-marked chords following; after which the partial return (with the F here perhaps held very noticeably) brings back the first style, but may be taken more slowly for emphasis. The words of the second verse prevent the singer from holding the F in all three of the cases mentioned. The postlude, it will be seen, is "linked on"; that is, it begins with the last note in the voice, and not after it. The opening measure is here repeated, and should have some force, to let the echo in the next bar (a tone lower) sound lighter, and then permit the following cadence to die away to still softer notes.

Much of the early music is quite direct in style, as

well as very rhythmic. "The Lass with the Delicate Air," by Dr. Arne, will serve as an example. Even here there will be occasional *nuances*, such as the *espressivo* passage on the second page.

Religious songs often demand a broad style, both in the voice and in the accompaniment. Rodney's "Calvary" will serve as an example. In this the composer has marked the shading faithfully, and the accompanist has only to follow directions. Of course he will note that the prelude ends with the first chord in the fourth full measure, after which the accompaniment chords are foreshadowed more softly. In the rhythmic structure of repeated chords, the chief variation will come in dynamic force, although slight retards and accelerations may be made noticeable also. The retard may be used effectively as marked, before the refrain begins. This refrain works up to a climax, so the words "O lay down thy burden" should be stronger than the preceding "Rest, rest to the weary," although marked the same.

Another example of repeated chords is found in Schubert's lovely classic, "Who is Sylvia?" Here the prelude and postlude are the same, and should be played with clearness in the chords and crisp effect in the left-hand notes. In the second singing measure, the sharp must be made quite clear, as it leads to the harmonic change in the next measure. The left-hand notes must be duly prominent, as they make a contrapuntal contrast to the voice part. In the whole-measure rest after the second and fourth lines of the words, the left hand echoes the voice, and must of course show more power, even if the right hand has only a little increase in force. The postlude is linked on. It may be noted in passing that this is a single-period form, with extended consequent. The first line of the words goes softly, as marked; the second must be *crescendo*; the third may be fairly soft, with the fourth again slightly *crescendo*, and the climax increasing to the end.

Another song of decided contrapuntal effect is Carl Bohm's "Still as the Night." Here the voice has sustained notes, while the upper part of the accompaniment keeps up a running fire of quarter notes. These should be medium in speed, quick enough to prevent the voice from having to hold its notes too long, and slow enough to be broad and majestic in effect. The accents and retards ("zögernd") are duly marked, and accompanist as well as singer may follow them, remembering that prelude, interlude, and postlude are to be made prominent here.

Hugo Wolf's famous "Verborgenhheit" presents a contrast between broken chords and repeated chords, the latter giving the more agitated effect. In the first section, as in its return later on, the right hand bears the brunt of the work. Its flowing progressions must be made clear although soft, for they create the harmonic scheme, and blend the chords into one another by suspensions and passing notes. The upper part of the right-hand work forms a melody in itself, and this

must be carried along expressively to contrast with the voice as well as to support it. This melody, which is anticipated in the prelude, has its expression, as shown by the dynamic marks. The middle section, too, has clear directions, which is too seldom the case with accompaniments.

Another example of intensity in a quiet accompaniment is to be found in the "Sapphic Ode" of Johannes Brahms. Here there is a little swell at "night" in the first line of the poem, with a fair emphasis to start the second line ("Sweeter"), followed by a shading off again. Then the composer's marks begin. As the structure of the accompaniment keeps unchanged throughout, and consists always of a syncopation between left and right hands, some variety will be in place whenever possible; but the repressed intensity of the harmonies obviates the need for any spasmodic attempts at overshadowing. The picture is painted within a small range of contrast from its lights to its shadows. Still, some of the *crescendos* and *diminuendos* may be made more marked than others, as in the next-to-the-last full measure of each verse. The interlude and short postlude call for a maximum of feeling and expression.

More modulatory in character is "The Night," by Richard Strauss. The Strauss songs are most always gems of expression, his changing harmonies striking the ear with all the charm that the iridescent sparkle of a jewel displays to the eye. It is therefore the accompanist's task to give due prominence to these shifting harmonies, and mark a radical change by sufficient power to make it impress itself on the hearer. In "Die Nacht" the dynamic scheme is soft, but the modulations must never be allowed to become too faint for clean-cut effect. All through the second line, the change of harmony on the second beat of each bar must be given due prominence. The measure of interlude in line 3 must not be too soft, as it establishes the key again for the second verse. Here there is a little vocal climax on "Farben," on the second page, which the accompanist may follow slightly. The left hand must have some prominence after "Stroms," its figure echoing the preceding melody of the voice. The interlude after "Gold" also echoes the vocal part. The last page, of course, is taken with more and more force, to support the voice in its *crescendo* on sustained notes.

In "Thine Eyes so Blue and Tender," by Edward Lassen, we have the reverse of the effect of "Verborgenheit." Here repeated chords, taken softly and not too fast, form the quieter section of the song, while the more agitated part is set to broken chords; but the latter are twice as quick as the former, and are therefore more stirring. The character of the music, too, has its effect. The left hand here follows the voice, at first, and should swell on "tender," "splendor," etc. The use of the pedal, as called for here, is not very common in songs. A *legato* style is generally sufficient, and in powerful passages the voice does the work to a large extent, so that the increase of piano force

from pedaling would often be out of place, and seem like an effort to drown out the singer. In the broken-chord measures, some retard may be made on "I see them ev'rywhere"; but the accompanist may leave this to the singer, whom he must always follow.

Anton Rubinstein's "Der Asra," one of the world's most famous songs, is rather a tone-picture of harmony and rhythm than a task of any magnitude for the accompanist; but he must always give plenty of expression in this mournful creation. The first staff forms a phrase that suggests both the quiet plashing of the fountain and the rhythmic step of the princess. This Oriental phrase, repeated with a new ending and then given twice in major, must be made the most of. A marked *crescendo* on the first two beats, followed by a softening for the rest of the unison work and a rhythmic swing on the chords, is necessary. Each time, too, the phrase may be begun a little more forcibly than the time before. The rhythm on the word "plashing" must be fully marked. After the first use of "pale and paler," the piano phrase echoing the melody must be given due force, even though marked *diminuendo*. In the four measures of the next phrase, each alike in the piano, the singer must be the guide; but the second and fourth will be pretty surely lighter than the first and third. For the rest, the piano follows the voice part so closely that no doubt should arise.

"Ein Ton," by Peter Cornelius, will serve well as an illustration in which voice and accompaniment are not at all identical. Here the former is set strikingly to a single tone. But while the singer is thus hard put to it to get enough variety of expression, the pianist has a full accompaniment, with varied and interesting harmony. Here he must not only support the singer, but create the melodic effect from the piano part, as well as the harmonic scheme that usually devolves upon the accompanist. In this song, then, the upper part of the accompaniment, which has a melodic line of its own, must be made very clear and expressive by the pianist. He may even indulge in a little *rubato* here and there. This, of course, must be confined to places where the voice has holding notes or is silent; but the singer, too, will be apt to desire the variation of *rubato*, and the accompanist must be on the watch to follow. Accents and shading are pretty fully marked, but the pianist must amplify these in many little details here.

Schumann was fond of broad and noble chord-effects. This shows even in his orchestral works, which are glorious music, but sound about as well for piano as for orchestra. The well-known "I'll Not Complain" is an example of this tremendous breadth. Here the chief duty of the accompanist is to follow the singer in flights of increasing power and strong dramatic climaxes. But "Dedication" gives the pianist a more varied and more difficult task. The middle part brings again the comparatively simple device of repeated chords, but even in this there are swells and subsidences to be observed. In the four-



teenth measure, for instance, the chords are not to be played with a mechanical equality; this should always be avoided. Here a little swell on the first three chords may be followed by a little *diminuendo* on the next three, and the same thing can be done in other places where a whole note occurs. But in the first phrase, this entire first measure may be made *crescendo*, so that the pianist must put increasing force on the chords of the last beat, and begin the second bar strongly before following it with the *diminuendo* due in the third and fourth bars. These two effects, the swell within the bar and the larger dynamic outline of the whole phrase, may be blended together. In the repeat of the four-bar phrase, the variation does away with the *diminuendo*. The return of part of the first section in the melody (end of measure 21) may be marked by a little accent. The opening section, like the return at the end, goes with a swing and a jubilant outpouring of emotion that do not leave much room for delicate *nuances*; the latter part of the section is softer, but most of the pianist's effects are those of power, with the pedal sometimes thrown in. The postlude, often of some length in Schumann, is here to be carried out in the same spirit, with a little softening on the repeat of the two-bar phrase. In general the rapid accompaniments, such as that of Wolf's Spring Song ("Er ist's"), need expressive power only on broad general lines, and are much harder technically than poetically. This does not mean that they are to be taken at all carelessly, but the rush of notes will sweep the hearer along in an impetuous current of rhythm, so that he will not notice the lack of an extra amount of poetry.

In the art-song, where verses are not set to the same music repeated, but have an accompaniment made to suit the words throughout, the pianist finds his greatest liberty of expression. In songs like "Widmung" or "Verborgenheit," the same music is used over, but as a return after a middle section, while in the former the return is varied. But in a strictly strophic song like "Who is Sylvia?" the pianist and singer have to vary their effects, or the repetition will grow rather monotonous. Here the music is very pretty, but the words do not suggest any distinct tonal picture, so that our sense of propriety is not shocked by having the same music to each verse. But often the sense of the words varies so as to demand new music for a setting truly appropriate. Thus in "The Minstrel Boy," in which a good poem is set to a majestic old tune, the pictures in the first and second verse are hardly alike. In one, the warrior-bard is fighting for his country, while in the next he is enslaved by the foe. In strophe-songs, with their repeated music, the most that the accompanist can ever do is to alter the style as much as possible, since he cannot alter the notes.

In art-songs he has more freedom, as in Oliver King's "Israfel." With a quiet prelude, it starts in narrative fashion; but even here a little spirit is infused to go with the words "None sing so

wildly well." The ensuing chords suggest the lute of the text, and should be clearly marked. The repeated chords that follow lead up to a broad climax, and the prelude is now used again, strongly, as if it were actually Israfel's song. In the second part, the syncopated chords are to be very marked, as they are what gives the section its *agitato* character. There are always little *nuances* of power, such as a softening on the second "wrong," and a *crescendo* from the second "Israfel." After the climax on "heav'n" comes a softer section, with broken chords. Later on comes another *crescendo*, this time preparing for the sustained final climax, based partly on the phrase already used as Israfel's song in the interlude.

Another example, "The Wanderer," is one of the varied and powerful art-songs that made Schubert such a pioneer among lyric composers. The little six-bar prelude begins softly, but at once brings its climax of force in bar 5. Even in these few measures we may find such diverse suggestions as the rhythm of the wanderer's lonely march, the sombre sadness of the scenes that he must pass through, or also even the underlying gloom of his own life. The words then carry out the suggestion—mountains, a misty valley, the roar of the waves. The pianist must still keep up his expression, with the climax coming at the end of the page. At the words "Ich wandle still" comes a more contemplative bit of emotion, and a quieter style, though there is still the same monotonous rhythm of the lonely journey. There may be a little swell on the chords with "still." Only after the held notes do we find a change—a quieter motion, though the sense of rhythm is still there. The lonely pilgrim is going more slowly, and noticing the sad aspect of the scene. By comparison, his home-land is suggested. There is a livelier motion, echoing the happiness with which he thinks of his native country; and in the *allegro* this works up to an actual dance of joy. But it is only a dream, and the chords on "O Land, wo bist du" must be made as heavy and inexorable as fate itself, which will not let the vision become real. The power is brought down again for the sad, but ever-present question, whither does this wandering lead? Then comes an answer at last—ghostly in the faint suggestion that brings it in, and indescribably expressive in the unfulfilled longing of its words. Here again in a short phrase there should be a great deal of expression, though here the voice takes the larger share.

All these examples go to show that the accompanist must be something of a poet as well as a performer. He must echo the sense of the words in his tones; and in the bits where he has no words, he must be able to give the fullest expression. The soloist has many effects to help him build up his climaxes; but the accompanist must constantly do great things in narrow limits. He must make the utmost of every little chance that comes his way; and he should become a living illustration of the old motto, "Multum in parvo."



## PROGRAMME MUSIC

By WILLIAM J. HENDERSON



**D**URING the peaceful summer of 1900, at the festival of the Society of Swiss Musicians held at Zurich, was produced the symphony in E minor, opus 115, of Hans Huber, a Swiss composer born in 1852.

This formidable piece of music was planned at first as a melodic celebration of Arnold Böcklin, the painter, and the composer intended to name each movement after one of this artist's pictures. This purpose was afterward abandoned, and only in the finale, a series of variations, was the original idea of musically delineating paintings carried out. The other movements sought safety in the old and well established field of broad mood representation. Böcklin's temperamental and personal feelings, it seemed, might be expressed without binding the symphony to a programme so detailed as to be destructive of spontaneity of style.

But in the last movement the composer showed to what programme music in these days might aspire. No less than eight variations are found in this movement, and they represent the following pictures by Böcklin: The Silence of the Ocean (in the Berne Museum), Prometheus Chained (owned by Arnhold of Berlin), The Fluting Nymph (owned by Heyl of Darmstadt), The Night (owned by Henneberg of Zurich), Sport in the Waves (in the New Pinakothek, Munich), The Hermit Fiddling before the Statue of the Madonna (National Gallery, Berlin), The Dawn of Love (owned by Heyl of Darmstadt), and Bacchanale (owned by Knorr of Munich).

Those who are familiar with the habits of composers will observe that all these pictures deal with subjects already introduced into the realm of musical representation. Silences and darkneses, either on sea or in mountains, have long found tonal embodiment in a more or less solemn *adagio molto*, major if peaceful, minor if troubled. Prometheus, both chained and unchained, has been done in music many times. Usually the composer seeks him in Æschylus, not in Böcklin. Fluting, guitaring, or harping nymphs, Greek, Roman, Alpine, and even Piccadilly, have been melodiously and harmoniously set forth in divers pieces. They are always *allegretto grazioso* and attended by triple rhythms. Night, with muted strings and distant horn calls, is an old orchestral friend, and is usually followed by morning, *crescendo*, with strings, wood, and all the brass unmuted. Love scenes, *andante molto espressivo e appassionata*, are always with us. Why not? Sidney Lanier, poet and musician, said, "Music is love in search of a word." As for bacchantes, we have had them in all styles, from *tempo di*

*valse* to *allegro furioso*, according to the state of the bacchantes.

Huber is a fair example of the modern composer of programme music. He is not an extremist, like Strauss, nor a conservative, like Goldmark. In spite of his attempt to travel a roundabout way through painting, in itself a representative art, in order to utilize music as also representative, he has not undertaken to delineate in tones anything which has not been already delineated without the intervention of painting.

Upon his achievement, then, we may profitably hang a brief inquiry whether any of the modern writers of programme music are doing anything in itself new. We may ask ourselves whether it is not rather the manner than the matter that is novel, or at least whether the originality is not to be sought in incidents of detail rather than in the process itself.

To examine into this matter microscopically would be to make an essay at determining how far all music is representative or strictly absolute.<sup>1</sup> The loose dictum that music is the language of the emotions may after all mean a great deal, for music which represents nothing, but appeals to us wholly as tonal architecture, is so scarce that one hardly knows where to lay his hands upon it outside of the fugues of Jadassohn.

The early writers of sonatas formulated this scheme of movements: the first, an appeal to the intelligence through the exhibition of design; the second, a slow movement, seeking, by its passion or its tenderness, to move the feelings; and third, the finale, a lively movement to afford relief after the intensity of the second. Yet even in this plan, upon which the most extended compositions of absolute music have been built, we find that human feeling is always considered; for even in the display of design in the first movement, there is an endeavor to arouse that emotion which springs from a contemplation of the workings of Nature's first law, order.

The point which we must bear in mind is that the classic composers, who were the leading authors of absolute music, did not strive to blot out the emotional element from their works, but that they subordinated it to the demands of artistic form. When the romantic period arrived, composers had reached the decision that the representative powers of music were of greater importance than its formal beauties, and that thereafter forms must be occasional, not typical—that every composer must feel at liberty to modify old

<sup>1</sup> Musicians use "absolute" to indicate music without text or programme.



forms or devise new ones according to the demands of the thought to be expressed.

This seems to be the doctrine of the composers of the present period. No one seems to be willing to compose music in the broad and indefinite manner of the early sonata writers. Every one is burdened with a profound message, a message which he desires to frame in terms of tone. Yet it is rare indeed that the message is original in itself. We have come upon a period of literary music. We must go to the concert hall, not to listen to an "Eroica" symphony, a piece of programme music of which the programme was entirely original with Beethoven, but to hear a prelude to "Ædipus Colonnus," a symphonic prologue to "William Ratcliffe," a musical analysis of Nietzsche's "Also sprach Zarathustra," or a set of variations setting forth with manifold details the history of "Don Quixote."

We have heard so much of this species of music that when a composer entitles his composition simply "Symphonic Variations," we grope blindly for an explanation, and we heave a sigh of relief when we get from the programme book, inseparable companion of programme music, the information that each variation represents one of the composer's intimate friends. We do not know these friends ourselves, and in some cases even the programme-book writer does not know them; but still we are happy, for we have found that this music is not mere music, but that it represents something outside of itself.

The composers of to-day have a vast storehouse of musical materials from which to select their means of expression. In the first place they have all the conventional formulas which were invented by the fathers of the art, and which have been handed down from generation to generation, till there is nowhere a musical public to whom their significance is unknown. When we hear the oboe singing a solo in undulating triplets, with an accompaniment of soft strings, we know at once that we are in the presence of pastoral scenes. When the strings rush up and down the scale in alternate ascending and descending passages of considerable breadth and sonority, we know that we have embarked upon the multitudinous sea. It is unnecessary to recount the instrumental formulæ which have become parts of the common speech of music. It is necessary to do no more than remind the reader of the readily accepted meaning of the major and minor modes, of chromatic scale passages, of sustained and slow movements as contrasted with those of rapid and agitated character.

All these things belong to the oldest machinery of composition. But in addition to these the contemporaneous composer has the enormous sweep and variety of modern harmony and the gorgeous tonal palette of the modern orchestra. Haydn and Mozart managed to compose their symphonies within the range of half a dozen keys, none of them far away from that selected as the fundamental one. A composer of to-day chooses a key in order that he may at least finish in it, for

the elasticity of the new harmony permits him to wander at will through all the major and minor keys in the course of a single movement.

Haydn and Mozart found it possible to say all that they had to say with two flutes, two oboes, two bassoons, two horns, two trumpets, tympani, and the usual distribution of stringed instruments played with bows. In some of their later works they introduced clarinets. The symphonic composer of to-day equips himself with a piccolo, three flutes, two oboes, an English horn, four clarinets, a bass clarinet, a double-bass clarinet, three bassoons, a contra-bassoon, eight horns, three trumpets, a bass trumpet, three trombones, two tubas, kettle drums, bass drum, and cymbals, snare drum, triangle, bells, gong, six harps, and enough bowed instruments to bring out something approaching balance of tone. Sometimes even all these are not sufficient unto the day, and the composer introduces instruments not recognized in the honorable society of music at all. The far-darting Strauss, for example, has borrowed the wind machine of the theatre to realize a storm in his "Don Quixote."

With such means of expression at hand it is not at all astonishing that the composers of to-day produce results which would have amazed the fathers of programme music. Yet the elders were not afraid, even with their slender means, to attempt quite as much as their Titanic progeny in the way of detailed description. True, they were not so overwhelmed by a consciousness of their own superiority. They approached their delineative undertakings in a charming spirit of innocence. Not fearing to drown the stars with their splashings, they plunged into the sea of tone-painting as children into woodland streams. Your modern, on the other hand, makes a to-do like the Cyclops bombarding the ship of Ulysses.

It is not essential to the purpose of this article to enumerate all the early attempts to write programme music. The most interesting, because the most logical, was that of Johann Kuhnau (1660-1722) in his "Bible Sonatas." In these six compositions for the clavier, the piano of his time, he essayed to describe such incidents as the battle of David and Goliath, the dissipation of Saul's melancholy by the power of music, the marriage of Jacob, and other similar topics. He wrote an interesting preface to his music, explaining his aims and defending this style of composition. He tells us of a remarkable piece of programme music by one of his predecessors. This composition was entitled "La Medica," and it described the sufferings of a sick man, the attentions of the physician, and the progress of the illness. At the end came a gigue, with this significant programme note in the score: "The patient is progressing favorably, but has not quite recovered his health." And the failure to reach recovery was indicated by the persistent postponement of a carefully prepared modulation in harmony! Thereupon Kuhnau imitated the deceit of Jacob by a similar postponement.

Kuhnau's Bible sonatas invite a much more extensive

examination than is practicable here. Those who care to know more about them should read J. S. Shedlock's "The Pianoforte Sonata." It is sufficient for us to note that Kuhnau proceeded logically. He admitted that only the broad emotions could be published in music, and that textual explanation was necessary when anything else was attempted. In this he joins hands with a more modern author, Wilhelm Ambros, who wrote an admirable little volume to demonstrate how far music could go in representation without the aid of poetry.

Kuhnau at any rate took care to write, under the passage delineating the hurling of the stone at Goliath, what may be called the stage business. "Vien tirata la selce frombola nella fronte del gigante." The passage is principally a rapid ascending scale, precisely the same idiom as that used by Wagner to illustrate the hurling of the spear at the head of Parsifal. The close relation of these two composers on this single point is further shown by the fact that a slurred scale on the clavier in the early music foreshadows the *glissando* passage for harp in the complex score of the later master. The calm confidence with which Kuhnau embarked upon the task of depicting the conflict between David and Goliath is delightful. This stupendous struggle was to be set forth by one player on one instrument. Richard Strauss would need for the same purpose an orchestra of not less than one hundred and twenty-five men.

The great Bach also exercised his ingenious mind, though briefly, in the field of programme music, when he composed his "Capriccio on the departure of my dearly beloved brother." In this he depicts the persuasions of friends trying to induce him to give up the journey, makes a picture of the things which may happen to him, utters the lament of companions saying adieu, and winds up with a cheerful fugue on the post-horn call. Almost at the same time François Couperin composed a set of connected pieces called "The Pilgrims," and Rameau was painting his "Tender Girl" and "The Cyclops." Both of these masters wrote for the clavier, thus providing food for the imagination by the fireside of a winter night.

These old writers of programme music seem to have been troubled with no misgivings. They formulated no theories. They followed the impulses of their charming natures and left posterity to solve the riddles of the speech of melody. The musicians of to-day are burdened with theories; and much of their programme music is open to the suspicion of being designed as much to support their doctrines as to provide the world with æsthetic joy. Wagner was not the only propagandist in the world of tonal art. Yet there are substantial arguments on both sides.

For example, Felix Weingartner, one of the coolest, keenest, and most scholarly of contemporaneous conductors, a student of the history and the philosophy of music, a thinker and a doer, has written a pithy little book called "The Symphony since Beethoven." In it he awards a leading position among modern com-

posers to Hector Berlioz, but finds himself unable to praise the final orchestral movement of his "Romeo and Juliet." This bears the inscription: "Romeo at the Tomb of the Capulets; Invocation, awakening of Juliet; frenzy of joy and first effects of the poison; anguish of death and parting of the lovers." A picture half amatory, half medical.

Weingartner admits that this is almost ridiculous. He declares that music is "debased and shorn of the subtle peculiarities of its being if he [the composer] attempts to bind it bar by bar or episode by episode to a programme. Music can interpret moods, it can represent a mental state that some event has caused in us, but it cannot picture the event itself."

On the opposite side, we find arrayed no less a champion than Ernest Newman, one of the two or three men in Great Britain who write pregnant criticism of musical art. He holds that Beethoven deceived even himself when he wrote a line over the score of his "Pastoral Symphony," requesting that it should be regarded rather as an expression of feeling than as a mere tone-painting. Mr. Newman holds that tone-painting was its chief merit, and furthermore that tone-painting has come to be a clearly defined art. Composers photograph externals now as their predecessors of two hundred years ago could not. "Who," asks Mr. Newman, "would believe that a windmill could be represented in music? Yet Strauss's windmill in 'Don Quixote' is really extraordinarily clever and satisfying."

This same "Don Quixote" of Strauss is the most complicated and ingenious piece of musical realism invented in these strange modern times. Yet it contains nothing that has not already been attempted by other composers. For example, in a pamphlet written by Arthur Hahn for the purpose of elucidating this score we are informed that some strange harmonies introduced under a simple melody in the introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions." What have we here but a new avatar of Kuhnau's deception of Jacob?

What of the eighth variation, the "Journey in the Enchanted Bark?" Don Quixote, seeing an empty boat, is sure that it has been sent by a mysterious power that he may embark in it to do some glorious deed. Once he and Sancho are afloat, the knight's theme is transformed into a barcarolle. The boat capsizes, but the two reach the shore, and give thanks for their safety. But Froberger, who died in 1667, wrote for the clavier a description of the Count von Thurn's passage of the Rhine, in which all the dangers encountered by him are, according to the testimony of Matheson, set before our eyes in twenty-six little pieces. And the Count's boat upset, too.

In his "Symphonia Domestica" Strauss went still further into the domain of musical realism. He told the story of a day in his family life, using three principal themes, representing papa, mamma, and the baby. In this remarkable composition one even hears the



baby spanked. But had not Kuhnau already composed the striking of Goliath's head by the stone from David's sling?

The truth is that Strauss, and the few who have chosen to bear him company, are, as Mr. Newman puts it, realists in music. In the programme music of to-day there are also idealists, and they are the men who are carrying out to their ultimate possibilities the ideas defined in the naïve compositions of Kuhnau. Mr. Newman argues that programme music of the most detailed and definite sort is good art, but only when accompanied by printed explanation of what it means. He has therefore little sympathy with that large number of modern composers who satisfy themselves and try to satisfy their hearers by giving a simple key, such as a quotation of verse, to the general purpose of a composition. This is what Liszt did with his finest symphonic poem, "*Les Préludes*," and Wagner with his splendid "*Faust*" overture. In the same way Schumann suggested the underlying thought of his great Piano Fantasia in C major. Others have contented themselves with mere titles, as Tschaikowsky did in the case of his "*Symphonie Pathétique*."

But taking all these moderns and their works into consideration, we find that one indisputable fact remains. They are doing in a larger way what their fore-runners of more than two centuries ago did in a primitive fashion. In so far as its philosophy is considered, Kuhnau penetrated to the very heart of the matter, but he had neither the musical nor the instrumental materials for a more imposing embodiment of his thought. He recognized the fundamental truth that moods and feelings were the food of music. The greatest modern masters have adhered to this principle. Even Strauss, the arch realist, has succeeded best when he has done so.

Were this a discussion, instead of a mere presentment, one might be tempted to ask, what next? To answer would not be difficult. Almost from the birth of instrumental music, composers have tried to make the art in some measure representative. Theorists and critics point out the impossibility of defining in music the cause of the emotion which the music can so beautifully embody. But one writer like Mr. Newman, declaring that every composition should be accompanied by a printed explanation, and that realistic programme music is genuine high art, is likely to command more sympathy from contemporaneous composers. He at any rate supports them in their practice. They are all travelling in the same path, and absolute music is apparently approaching the end of its history.

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NOTE.—Mr. Henderson differentiates clearly between the intellectual and emotional elements of music, the former arising from form, development, design, structure, etc., while the latter have to do with the melody and harmony of the actual musical material. Professor Niecks has written a large book, in which

he tries to show that nearly all music is really programme music. But it seems fair to assume that if a composer does not give out the mental picture that he may have had while writing a piece, he does not wish us to judge it as programme music. Sometimes he permits us to make up our own programme, or story that the work may imply, when he gives us a title like *Romance*, *Poème*, *Ballade*, or *Novelette*; yet even here the name may be taken as merely describing the style of the work.

The point to be noted is the fact that emotional music is not necessarily programme music, although we may easily imagine a definite story if the music shows much emotion and contrast. For a piece to be programme music, there must be a story or schedule made by the composer, or at the very least a definite title. Liszt's "*Tasso, Lamento e Trionfo*" gives us enough in those four words to follow the work with understanding. In general, programme music is strongest when it keeps to such broad lines as this; though there is no law against a composer's trying to depict objects or events.

Let no one be discouraged by the fact that music is now almost wholly devoted to the programme idea. Mr. Henderson shows that this idea has had a long existence. In fact, we find programme music in ancient Greece. An Athenian musician once gave a tone-picture of a tempest; whereupon the wit Dorian remarked, "I have heard a better tempest in a pot of boiling water." Incidentally, this gave rise to our phrase, "A tempest in a tea-pot;" and it will serve to show that absolute music has always had to struggle against adversity.

Many people can write programme music; but it takes a genius to write pure music that is worth while. Such geniuses are few and far between, and we need not despair if we do not happen to have one with us at present. Brahms was a case in point. While Franz was saying that there could be no real symphonies after Beethoven, and Liszt and Chopin were leading the public to enjoy emotion and fireworks, Brahms wrote symphonies that were the best kind of absolute music. Their emotion is contemplative rather than vehement; but their calm beauty is not obliterated by the programme school. Similarly, there may sometime arise a future genius who will have all the Strauss technique in orchestration, but will use it with less reference to the programme idea. Meanwhile, whichever school one prefers, he must admit that programme music is certainly flourishing at present.

The weakness of programme music (the fact that it means little without its story) may be shown readily. Let the pianist take as an example Rameau's little tone-picture "*La Poule*" (*The Hen*), and play it without telling his hearers the title. They do not know what the piece portrays, and if asked will make very strange guesses. But when they learn the real title, and hear the piece again, everything is clear, and the moral is brought home to them in most amusing fashion.—ED.



## THE VALUE OF THEORY

By E. R. KROEGER



NUMBER of teachers do not play for their pupils, claiming that they wish them to bring out their own "interpretation" of the works in hand. And these so-called "interpretations" are frequently inflicted upon a suffering audience, with no feeling of remorse on the part of the teacher.

Suppose that a young and untried student of elocution were to study conscientiously the parts of "Ophelia" or "Juliet," and then appear in her own "interpretation" of these rôles before the public on the stage of some well-known theatre. What would be the inevitable result? And yet the student of elocution would surely have gone to school in her early years and studied spelling, reading, grammar, rhetoric, composition, etc., as a matter of course in her education. What kindred studies does the average pianoforte student undertake? If not, is it not all the more reprehensible that original "interpretation" should be publicly given, with nothing to guide the performer beyond impulse or caprice and a few side observations by the teacher made from time to time without unity or coherence?

The fact is that an appalling ignorance concerning music as an art exists. To nine persons out of ten, music means only "entertainment." It is for the purpose of "giving pleasure," or "passing the time" or for dancing. Why should the intelligence be used? What is the use of historical and theoretical study? Of what account are these interminable sonatas and dreary fugues? "Like and dislike" regulate the proper place of musical compositions, although with poetry or painting there are standards by which art works may be measured.

Fortunately, there are some who hold contrary beliefs, and they "leaven the loaf." Little by little their efforts bring forth good fruit. They have ideals, and are earnest in impressing those ideals upon others. Times of discouragement come to them, but here and there an earnest follower is seen who will uphold their teachings. Such a teacher not only corrects and directs technical work, and deftly and accurately develops good style, but he also points out a systematic course of earnest literary study.

The correct reading of a composition demands a knowledge of its construction. It is true that a small lyric piece may occasionally be played with a proper consideration of its design and content without the player's being an educated musician. But when the

composer indulges in the masterly development of a given theme, or in subtle harmonic or contrapuntal progressions, how is it possible for the pianist to play with an intimate acquaintance with his work, unless he be well schooled in the technique of composition?

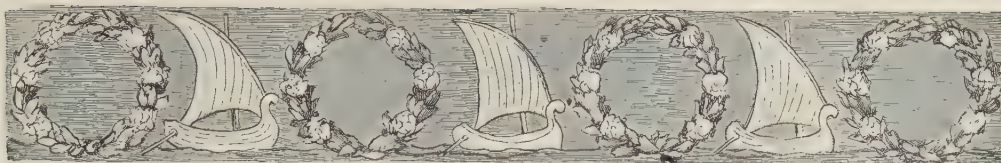
The study of harmony and counterpoint corresponds to that of a knowledge of the alphabet, spelling, grammar and rhetoric in literature. The study of composition, form, canon and fugue corresponds to the writing of essays and letters. When the student of literature has gone through the above studies, he is in a condition properly to appreciate the works of the masters of literature, or to construct original productions of his own. His opinions have weight because of his studies. Naturally, the case is the same with the musician.

If he has studied theory and comparison, his "interpretations" are entitled to respect and consideration because he has mastered the construction of the various forms of his art. His knowledge, combined with his judgment, will cause him to portray differently a nocturne and a sonata, a "song without words" and a fantasia. Also, the wider his knowledge, the keener becomes his appreciation of the contrasts in styles between the composers. The uncultured pianist knows nothing of the nature of the difference between Chopin and Schumann, between Beethoven and Mendelssohn. Consequently whatever he plays is given in the same manner. Indeed, none of his performances reflect the composer, but are the result of the emotional eccentricities of the player.

The cultured pianist has a very different viewpoint. He has studied the biographies of the masters of music, and knows of the influences upon them of their environment, as well as of their temperament. Being familiar with the construction of the compositions in hand, he can bring into relief those features requiring such treatment, and subdue others. Thematic development and differences in light and shade give his work life and interest. Is there not a vast dissimilarity between these "interpretations?"

To secure artistic results it is certainly worth while to carry out a course of theoretical and historical study. Some may object, and say "but it is so long, so hard, so uninteresting." The same objections may be urged against school studies. However, when one has received a grammar school, a high school and even a university education, is it not worth while? Does not the end justify the means? So also is it in music.





## THE NECESSITY FOR AN ALL-AROUND EDUCATION FOR MUSICIANS

By OTTO LESSMANN

THE nineteenth century has called forth a revolution in the social standing of musicians, of which the past gave scant promise. True, the music-man has always been a welcome adjunct to all sorts of festivities, but, his task performed, his departure has usually been a relief. Among the lower classes the fiddler has belonged to the vagabond contingent, while at court, in the church, in the cloister, among civic dignitaries, the musician, though indispensable, has ranked as a servant and has been expected to perform more or less menial service. Between himself and the upper layers of the social strata lay, in consequence, an almost impassable gulf.

Now and then one of the great masters has basked in patrician favor; but if the number of such favorites of fortune is small, smaller still is the list of magnates who have treated the artist with any respect; and even the scanty courtesy he received has arisen, until very lately, less from any conception of the meaning of art to popular culture in the mind of his patron than from the fact that the latter's consciousness of power has been tickled by having in his train a man whose performance excited the attention, and, perhaps, the envy, of his associates.

The subordinate rôle always played by the musician may be easily deduced from official records. Read, for example, the petition wherein one of the greatest masters in all time, Johann Sebastian Bach, prays the Elector of Saxony to accept the dedication of a few numbers of his Mass in E Minor; or that which he addressed to the councilor of the city of Leipsic. What a feeling of shame

surges over us at the spectacle which the Thomas-cantor makes of himself in seeking to better his position! This giant spirit whose work to-day, a century and a half after his death, may still be characterized as music of the future — this man about whose name forever plays a radiant aureole — was forced by the customs of his day to adopt a humble, submissive tone to a prince insolent and sensual and a group of nobodies whose claim on posterity consists in the fact that he addressed them at all.

Here and there the personality of a musician has forced itself into wide public notice, not by means of his own musical creations, but because he seized a pen and lent a practical hand in the development of his art by writing esthetic and theoretic treatises which, by laying a scientific basis for investigation and development, taught both musicians and laity a better understanding of music. The eighteenth century knew several such pioneers of soul and intellect — masters like Haydn and Mozart. But not even these men possessed sufficient force to free themselves from a servile position and to rise to the heights of personal freedom and independence. Prince Esterhazy was well disposed toward Haydn; but Haydn ate at the lackeys' table; and Mozart, a youth in the household of the Prince Bishop of Salzburg, did the like. This defines the social standing of Genius, when endowed with music, in a period comparatively recent (A. D. 1732-1809).

The great French Revolution, which leveled so many social barriers, brought no evident and direct improvement to the condition of

the artist; but indirectly it wrought on strong natures and awoke in them a consciousness of their worth. Like a knotty oak, the mighty personality of Beethoven projects from this period. He was the first to demand and re-

cians began to recognize the fact that if they would escape a subordinate social position they must cease to confine their intellectual activity to their art and handiwork, and must over and above the fundamental cultivation of their specialty seek that treasury of universal education which enriches feeling, thought, and fancy with streams of the most varied intellectuality. The man who, to-day, shuts himself off from the intellectual life of his time and contents himself with his profession merely, need not wonder that, standing on a lower level of culture, he remains shut out of circles in which intelligence reigns and the aristocracy of the intellect ranks higher than that of birth and wealth.

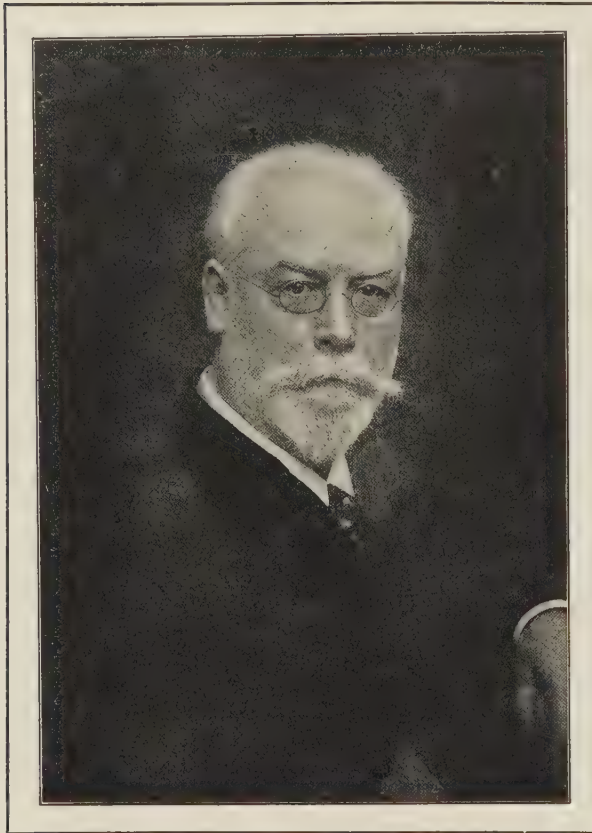
The musician in search of self-improvement is not the only one to find intellectual nourishment in fields of genius other than his own. The concert artist, by broadening his knowledge, his acquaintance with the world, and increasing his capacity for thought, finds many a help in augmenting the power of his artistic experience.

The painter may not content himself with a slavish imitation of nature. The sculptor and architect cannot safely separate the technical details of their master-works from the vast sum of historical knowledge. Still less may the musician immersed in the labor of gaining the mastery of the technical means

of expression carelessly neglect the poetic or intellectual moments which yield the characteristic solution of his task. And least of all can the performing artist who wishes to raise himself out of the level of handicraft into a truly artistic sphere and recreate the works of others spare the poetic inspiration.

Creative musicians have not been dubbed "tone-poets" without reason; and he who would penetrate into the world of feeling created in their works must keep that inner ear, his heart, open to the secret whisperings of the Muse of Poetry; that is, if he desires his tone to express his soul and not to fall to the level of a physical performance.

Where shall the progressive tone-artist seek his intellectual nourishment? The question is both easy and difficult. He should invariably seek that intellectual



OTTO LESSMANN

ceive from society the recognition of his right as an artist to equality with people of the highest rank. His writings show that he had fully freed himself in his inner consciousness from that pressure of public contempt which till then had kept the artist on the lower rounds of the social ladder. In him, for the first time, we see a musician recognize the necessity of advancing beyond the boundaries of his own art and widening his intellectual horizon. Talented men had stepped from learned circles, theological and judicial, into that of music before this, and their level of personal culture may have been higher than that of the guild of musicians of their day; but the very step from learning to art which they made showed that they valued art more than they did learning. With the dawn of the nineteenth century, however, musi-



power and those intellectual interests which will further the development of his own individuality.

It will scarcely be disputed that national poetry, and beyond that the poems of the world's literature, are inexhaustible springs of imagination and poetic suggestion, and rank first as strengtheners of power of artistic suggestion. Next, purely philosophic works will be of the greatest use in sharpening the musician's power of thought and so broadening his intellectual horizon, although as a beginning they give but a bird's-eye view of the different aspects which the world has shown to great thinkers. Histories of the world, of art, and particularly of music offer in this broadening process an inexhaustible fullness of learning and enjoyment.

It goes without saying that a musician who desires an all-around education in things which lie beyond the sphere of his art will be able to satisfy his thirst for knowledge in a way more summary than is practical for the professor of philosophy or of history. But so rich is the material offered that he will be obliged to work incessantly in order to master it.

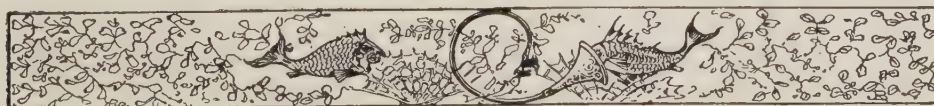
The desire to express themselves in letters as well as by their art felt by the great musicians of the nineteenth century is significant of the pressure upon them. To this impulse we are indebted for a large number of writings about music and musicians extraordinarily valuable, both musically and esthetically. No one will assert that the author-musician first appeared in the last century; but the territory on which the musician could disport himself as author was mightily broadened by the enormous development made by music in this particular period. Search in the past will discover many an interesting fact of history in the writings of author-musicians, particularly in the realm of biography and criticism. Later decades have cleared from times gone by more than one rubbish-heap of errors; but writings like the "Letters of Travel" of Johann Friedrich Reichardt, chapel-master to Frederick the

Great, or Grétry's musical essays, contain so much of the author's personal experience that the modern musician can greatly enrich his store of knowledge in this antique treasury. Then there is the fantastic E. T. A. Hoffmann, painter, poet, musician, and Royal Prussian Kammergerichtsrath in one person. He was the first publicly to proclaim the greatness of Beethoven, and as one of the most brilliant and witty masters of style that have ever written of music from the standpoint of a professional education, he demands the consideration of young musicians.

Then follow Karl Maria von Weber with his critical writings; Mendelssohn and his "Letters of Travel"; Robert Schumann with his criticisms, so full of poetry; and Franz Liszt and Richard Wagner, in whose collected writings the social, esthetic, and philosophic questions of the art life of their century are handled with great intelligence.

A multitude of biographies of the heroes of music: Spitta's "Bach," Crysander's "Handel," Pohl's "Haydn," Jahn's "Mozart," Thayer's "Beethoven"; the numerous collections of correspondence between Liszt and Wagner; and such memoirs and autobiographies as those of Berlioz, Spohr, and Moscheles open up to the young musician vistas of the highest interest, and are an almost inexhaustible treasury of the elements of education of all kinds.

"Nun musst Ihr auch recht verstehn," you young musicians who read these lines! One no longer works to acquire an education from lifeless science, or by dry cramming of the memory. Only that which you yourself have worked out intellectually; only that which has deepened and broadened your own power to recognize genius in art and life; only that which makes clear to you the connection of cause and effect will be effectual in raising you to a higher level of knowledge. The saying of the poet fits my meaning well: "What thou hast inherited from thy fathers must thou earn in order to possess it."



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## WELL-KNOWN PIANO SOLOS AND HOW TO PLAY THEM

BY ANTOINETTE SZUMOWSKA, ALFRED DEVOTO, CHARLES W. WILKINSON,  
LOUIS C. ELSON, ARTHUR ELSON AND OTHERS

BY THE SEA (PRÉS DE LA MER), Op. 52, No. 5  
A. ARENSKY



HIS is the fifth of a set of pieces of which No. 4 is the most familiar and popularly known by the title applied to the set as a whole. The evident technical feature is the playing of double notes by the right hand, a style much in use in modern composition and requiring considerable independence of the fingers.

The melodic material is clearly marked and the piece is built up by the alternation of the themes. The first is used at the opening and is worked up through seven measures; in the last three the theme is in an inner voice. Then we have four measures of another melody in the left hand. These two alternate throughout the first two pages. At *allegro sostenuto* a new theme is presented in chords for the right hand with a combination of scale and broken chord in the accompaniment; first in F#, then in A, and finally in C; that is, the shifting of the tonality by an upward progression of minor Thirds. At Tempo I the first theme again appears and alternates with the short second clear to the end.

There seems to be no indication as to a program to suggest an interpretative idea for this piece. It is therefore left to the invention and ingenuity of the player to give a meaning to the different themes that will satisfy him and help in his rendering of the number. It is not an easy composition but a stimulating one for technical development.

EROTIK, Op. 43, No. 5—EDVARD GRIEG

The tempo indication *lento molto* must not be taken too literally. Too slow a tempo will produce a heavy, dragging effect, one not in keeping with the lyric character of the piece.

In both the first and second measures be sure to hold the notes in the lower voice of the right-hand part. This presents no difficulty in the first measure, but in the second the embellishment in small notes, played by the fourth and fifth fingers, may be found awkward. The small notes do not have to be played fast, however. In these measures use the pedal so as

to sustain the half notes through the whole measure, but not the quarter-note A. This can be done by half-pedaling on G. Keep a strict legato in the octave passage in the seventh measure. Practise the upper notes of the octave with the fourth and fifth fingers alone, with the hand expanded to the octave reach. In the seventeenth measure do not overlook the use in the bass of the principal rhythmic figure of the first theme.

At the top of page two the tempo gradually increases until the two measures before the first theme returns. At Tempo I notice the interesting way in which the melody in the right hand is imitated in the left in the second half of the measure, and how it breaks off short three measures later, where all sound ceases for the duration of an eighth rest. Do not carry any tone over this place with the pedal.

GIPSY RONDO—FRANZ JOSEF HAYDN

This piece is an arrangement from one of the movements of a string trio by Haydn, yet in its adapted form it is nearly as effective as in its original setting.

In all of the sixteenth-note passages keep the hand very quiet. Use a light, free finger stroke. At first practise slowly, lifting the fingers rather high; later, when more speed is attempted, the finger stroke will be reduced in length. Velocity requires that the fingers be kept close to the keys. Besides practising these passages legato as written, it will be very beneficial to play them staccato also. Slow staccato practice is a good preparation for speed.

The left hand has no rapid sixteenth-note work until the last page is reached, yet the numerous phrase marks, staccato marks, and other dynamic indications render it necessary to devote special attention to the left hand.

The form of the piece is that of the Second Rondo, although it is not exactly regular as regards the keys of the subordinate subjects, both of which are in G minor. But since contrast is secured it may be assumed that the requirements of the form are met in part. The G major part beginning in the second brace, page two, may be considered connecting material between the principal and the first subordinate theme. The Coda begins the seventeenth measure from the close.

## NOCTURNE, OP. 27, NO. 1—CHOPIN

This Nocturne is C-sharp minor, belongs among the most poetical of Chopin's supremely poetical works. These compositions on account of their romantic character rather elude analysis. On the other hand, it helps us in their interpretation to form some picture in our mind, while reproducing them on the piano. Such a poetical picture suggested by the music, warms us up and stirs our imagination, giving more color to our interpretations.

Suppose that we imagine in this Nocturne, a calm, silvery lake, on a misty night, moonlight shining softly through the clouds. A sweet melody is sung at the accompaniment of the gentle motion of the waves. Farther on there comes a gathering storm; the lovely melody is interrupted by cries of anguish, which soon reach the climax of despair, amidst some restless tossing of the now stormy waves. All at once, there bursts a new note, a note of triumph—and there we come back to the calm and mist and moonlight.

The Nocturne is played rather slowly (metronome = ♩ = 52). It begins by a harmonious figure in the left hand, which is weaving a mysterious accompaniment, like some misty fabric, delicate and soft. We obtain this character by a *legatissimo* touch, with an almost imperceptible action of the fingers, which should touch the keys in such a way as to make the separate sounds hardly discernible. It all should melt into one harmonious wave. This effect is enhanced by the use of both pedals. The melody is sung *sotto voce*, but in a deep tone so as to have it stand out distinctly on the background of the accompaniment. In the 6th measure we broaden the phrase by playing it slower and with more tone. Beginning from bar 19, when a new phrase appears, we play more expression, and more *rubato*, increasing this *rubato* at the repetition of the phrase (bar 23). The *piu mosso* starts the stormy part of the nocturne. We augment the tempo. The volume of tone, very gradually reaching the climax (indicated by *fff*), is an outburst of passion. The following *agitato* starts *sotto voce*, and is also worked gradually through a *crescendo* to *forte*. After three heavy chords played ponderously and much slower, Chopin introduces unexpectedly a mazurka (in the passage marked "con anima"). This should be played with the mazurka-like rhythm (the 3rd beat slightly accentuated) and tempo proper to that dance (metronome ♩ = 56). This dance-like phrase is repeated in C major, *pianissimo*, and being modulated through a series of restless chords played *crescendo* and *accelerando*, lands in a dramatic recitative passage, played with much freedom. It seems best to start it in the octaves of the left hand, slowly, accelerate in the middle, and again slacken very considerably. This recitative or cadenza leads back to the repetition of the first part of the Nocturne. At this repetition, the left hand starts the accompaniment *forte* and very slowly, melting immediately into the

same *pianissimo* and *legatissimo* effect as in the beginning. The coda introduces an entirely new thought, full of serenity and peacefulness. It should be phrased with a great deal of simplicity—*piano* and *rallentando* up to the end, when there is some dwelling of tone in the two bars marked *adagio*. The final chord is marked *pianissimo*, but should nevertheless be played in a deep singing tone.

ANTOINETTE SZUMOWSKA.

## A DREAM OF LOVE—LISZT

This piece is the best known of a series of three nocturnes written by Liszt depicting the emotions suggested by certain love-poems by Uhland and Freiligrath. The poem which inspired this particular work is by F. Freiligrath and reads thus:

O love! O love, so long as e'er thou canst, or dost on love believe;  
The time shall come, alas, when thou by graves shalt stand and grieve;  
And see that still thy heart doth glow, doth bear and foster love divine,  
So long as e'er another heart shall beat in warm response to thine,  
And, whoso bares his heart to thee, O, show him love where in thy power,  
And make his every hour a joy, nor wound his heart at any hour.  
And keep a guard upon thy tongue—an unkind word is quickly said:  
Ah, me!—no ill was meant—and yet  
The other goes and weeps thereat.

This nocturne consists entirely of the development of a luscious melody of a rather sentimental character which is brought to a climax of effect culminating in one of those typical *bravura* passages that are so distinctly characteristic of Liszt's style of pianoforte writing.

The melody is first placed in the rich-toned middle register of the piano against a background of tone formed by a delicate tracery of *arpeggio* figuration, and is played by the right and left hands alternately as indicated; being careful, however, to produce the same quality of singing-tone with each hand and making use of the damper pedal to help secure a perfectly smooth and connected succession of melody-tones by means of pedal-syncopation. (See remarks anent the use of the damper pedal in Rubinstein's Kamennoi-Ostrow.)

The melody-tone should *not* be produced by means of a *stroke* of the finger, but by the graduated pressure of the weight of the arm acting through a firm fingertip (the amount of pressure varying directly in proportion to the amount of tone desired) without, however, allowing any muscular stiffness in the forearm.

It is suggested that the last part of measure 25 be played by the hands in alternation starting off with the right hand playing the chord F♯, A♯, D♯ (fingered 5, 3, 2), keeping the wrist on a level with the back



of the hand, followed by the left hand playing the chord E $\flat$ , G, B $\flat$  (fingered 2, 3, 5) well over into the black keys, keeping the wrist high above the hand. The result of this is that a better control of tone-variation and a greater velocity may be attained with more ease and security.

In measures 41 to 49, inclusive, care should be taken to avoid hurrying the last two notes of the *arpeggio* figuration in both hands owing to the anxiety to make certain the leap to the octave-melody and bass. In measure 60 it is suggested that the left hand play the notes indicated by the downward stem—thus avoiding an awkward shift of position for the right hand.

The soft pedal may be advantageously used in measures 24 and 25, and from the last part of measure 60 where the right hand starts downward from the note F in the highest octave of the piano thenceforth throughout until the end of the piece.

ALFRED DeVOTO.

Boston, Mass.—New England Conservatory of Music.

#### KAMENNOI-OSTROW—RUBINSTEIN

This piece forms one of a series of portraits from the Album de Portraits, opus' 10. It has attained deserved popularity with students of the pianoforte on account of the "grateful" character of its difficulties and the careful utilization by the composer of those qualities wherein the piano as an instrument shows at its best.

The title—meaning "Stone Island"—requires explanation. It refers to an island in the River Neva near St. Petersburg, upon which is an old monastery wherein are contained the mausoleums of many great men famous in Russian history. Therefore this piece can evidently be considered to belong to the class of descriptive music; being doubtless an attempt to portray in part the thoughts and emotions aroused by contemplation of the great names of the past, their strivings and achievements; in contrast to their present peaceful environment. Rippling water is suggested, and the bells and chants of the monastery are portrayed later on.

A careful use of the damper pedal is absolutely essential to the proper rendition of this piece. The pedal should be "syncopated," *i.e.*, after being pressed down with the first note it should be taken up *with*, and immediately pressed down again *after*, every melody note (except the eighth notes and other melody notes of small time value) from measures 1 to 39 inclusive and similarly from measures 96 to 141 inclusive (with a few exceptions where, on account of the fuller treatment of the *arpeggio* figure, it becomes advisable to hold down the pedal until the following change of chord).

From measures 40 to 96 the use of the pedal requires more careful consideration—pedal touches should be used—*i.e.*, the pedal should be pressed down a little

after the note is played and should be taken up a little before the expiration of time value of each chord change (except that from measures 84 to 87 inclusive the use of the pedal is not required and from measures 92 to 95 inclusive the pedal should be held down throughout to help intensify the climax). Very little use of the pedal is required from measures 142 to 149 inclusive—but from measure 150 until the end the pedal can be held down throughout provided the *arpeggios* are played with extreme delicacy. In fact, the *arpeggio* figuration in this piece should be played with delicacy and evenness of touch in order to provide a proper background of tone-support for the melody.

Care should be taken to keep exact rhythmic values, especially in the case of the final eighth-note of the melody played by the left hand in measures 5, 7, 9, 13, 15, 17, 19, 20, 21, 23, 26, 27, 32, 34, 36, which should not be played coincidentally with the final triplet eighth-note played by the right hand, but should be played midway between the *last two* triplet-eighth-notes of the group.

From measures 60 to 95 inclusive it would be well to divide the measure into two beats (2/2 time) and distribute the *arpeggios* having an irregular number of notes accordingly—of course the velocity of the *arpeggio* depends upon the number of notes to be played in the measure, the greater the number of notes, the greater the velocity. Measures 96, 97, 98, are to be played freely without regard to exact time values—begin measure 96 slowly and heavily, gradually in-



creasing the speed as the *arpeggio* ascends until a high degree of velocity is attained toward the end of the measure and then diminishing and retarding greatly during measures 97 and 98.

A slight rearrangement of the *arpeggio* and the omission of a few notes (as indicated below) in measures 89 to 95 inclusive will insure greater security without detriment to the effect.

The soft pedal can be used to advantage to secure more variety of tone-color in places where the various melodic elements are repeated, such as in measures 23 and 24, 30 to 39 inclusive, 42 and 43, 80 to 87 inclusive, 98, 119 and 120, and from measure 144 to the end.

ALFRED DeVOTO.

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## ZORTZICO—I. ALBENIZ

Ever since the time of Chopin's Op. 4 composers have experimented with the quintuple rhythm, with varying degrees of success. Its peculiar effect has a fascination for both composer and listener, but it can easily become irritating; seldom does it have the natural and satisfactory effect that it has in the famous second movement of Tschaikowsky's Sixth Symphony.

In this piece Albeniz adapts the quintuple rhythm to a Spanish dance-style. Observe carefully the admonition at the beginning, *ben ritmato*, and practise slowly at first with a strict *one, two, three, four, five* count. There may be a tendency to turn it into six-eight by lengthening the last two notes of each measure into a quarter and an eighth instead of what they are. The quintuple rhythm can scarcely be called a natural one, consisting, as it nearly always does, of alternate measures of triple and duple time, but it can be made to sound very effective if the strict *cinq temps* is insisted upon. The player will find help in the suggestion to conceive this rhythm as  $1/8$  plus  $4/8$  and count 1 2 3 "and" (for the sixteenth) 4 5 "and," taking up the 1 again after the "and" without any loss of time.

The piece also offers excellent practice in the playing of double notes. The right-hand part abounds in Thirds and Fourths. Play them clearly and evenly, and observe the given fingering.

## SONG OF LONGING, Op. 22, No. 2—J. L. NICODÉ

This nocturne-like composition is an excellent study in melody-playing, singing tone, and the artistic use of the pedal. It is also an unusually clear example of the Three-part Song-form.

An introduction of four measures leads into Part I. (This also forms the close of the piece.) Here the principal melody is of course in the right-hand part, but the syncopated notes in the left hand have a secondary melodic value, and should be brought out slightly. Notice how the eighth notes in measure 7 are imitated in the left-hand part in measure 8. Make this imitation evident but not obtrusive. Throughout this first page the pedal requires very careful treatment. At the tenth measure the left hand progresses in eighth notes, but the player must distinguish between those which constitute the real bass and those which form counter-melodies, sustaining the former with the damper pedal, and slightly bringing out the latter with different tone-color. At the top of page two the right hand plays the second theme, eight measures long, which strongly suggests the 'cello; the upper accompanying voices are to be played very softly here, so that the melodic outline in the lower voice will predominate.

## A SKETCH—THÉODORE DUBOIS

Throughout this piece great care must be taken that it does not sound like a waltz. There may be a tendency to play the six-eight time as if it were two measures of  $3/8$ , sounding the same as  $3/4$ , and to lapse into a mechanical "one, two, three" rhythm, a tendency encouraged somewhat by the accompaniment in the right-hand part. Do not permit an accent on the second half of the measure. Imagine a 'cello playing the melody; use a sustained, singing tone, and play the accompaniment very softly. The style must be kept refined and polished.

The pupil may encounter some rhythmical difficulties in Part II, beginning at the seventeenth measure, but if a steady count be kept up this passage will be found to be less difficult than it looks. Proper observance of the slurs, staccato marks, and accents in this section will result in making it very effective. In the fifth measure from the end is an interesting use of the major triad on the lowered supertonic (Neapolitan sixth) to assist in making the cadence.

## FAREWELL TO THE PIANOFORTE—

## BEETHOVEN

This composition, like "Für Elise," is without opus number, and has been even considered as not by Beethoven, because it is somewhat lacking in the characteristics of his style. Many editors have called it his last work, but this is decidedly untrue. His last work was a fragment of an unfinished string quintet. This fragment was published in a piano arrangement by Diabelli in 1840, and taken directly from the manuscript that Beethoven wrote in 1826. Beethoven's last complete work was the finale of the string quartet, Op. 130, in B-flat. He had written a very difficult fugue for the ending, but he became dissatisfied with this, and in 1826 he rewrote the movement in its present shape.

Farewells are doubtful affairs anyway, as Patti's many final tours will show. Another probably apocryphal story goes with Haydn's so-called farewell symphony. It is said that Prince Esterhazy, who kept a band with Haydn as leader, was forced to retrench, and decided to dismiss his musicians. At the occasion of the last concert, Haydn was to bring out a new symphony. It began in proper form, and kept on as usual, until finally one of the musicians laid down his instrument, put out his light, and left the room. Soon another did the same, and at last, one after the other, all the musicians disappeared, after the music had come down to a plaintive wail. "What does this mean?" asked the prince. "Sire, it is our sorrowful farewell," said Haydn; whereupon the prince was touched, and decided to retain his beloved band after all. The story sounds attractive, but history does not corroborate it.

There are many ways a piece may receive a title, or mis-title, and it is possible Beethoven's piece received



its title through a mistake in translation. The work appeared first in 1838, in an edition of a Berlin publisher named Crantz. It was then entitled "Glaube, Liebe, und Hoffnung. Abschiedsgedanken. Walzer für Pianoforte." This means "Faith, Love, and Hope. Parting Thoughts. Waltz for Piano." It is a rather long title for a simple work, but perhaps the "Parting Thoughts" of Crantz were changed into "Farewell," and later on into the present title. It is not the only work that is sailing under false pretences, though it is not so totally misnamed as Stradella's Prayer, which was probably by Gluck, or Weber's "Last Thought," which was one of Reissiger's thoughts, and not by any means his last.

Beethoven himself played with leonine power, but he could show great smoothness as well; and he was really the first to introduce a true piano *legato*. Mozart played clearly, but more in the harpsichord style. Czerny said that Beethoven was unrivalled, even by Hummel, in the swiftness of his scales, double trills, and other points of display. He performed "without the slightest gesticulation, except bending over as his deafness increased." His playing in improvisation was grand, but at times he was less satisfactory in performing from the printed page, for he had little leisure to practise, and depended on chance and mood. "Hence it came," says Czerny, "that Hummel's pearly and brilliant style, so well adapted to the times, was, of course, much more intelligible and attractive to the general public. But Beethoven's playing of the *adagio* and *legato* in the strict style exercised a well-nigh magic influence on every hearer, and has never, so far as I know, been surpassed by any one."

This "Farewell," then, is in the true Beethoven style, and must be played with the most marked *legato*. The piece is hardly a clear song-form with trio, as the trio is not very definitely divided into periods. The piece has rather a first rondo effect, with the first section lasting two pages, and coming back only partially. Do not make the contrasts between loud and soft too abrupt in the first two pages, but let the fortes come gradually. The same is true in measure 59, p. 3. In measure 71, p. 4, use fair strength in spite of the *p*, giving almost an *mf*, so that the soft sweetness of the returning theme will make a good contrast. Use the "prepared" touch when possible, keeping the fingers always in contact with the key-surfaces for a full *legato*.

#### FÜR ELISE—BEETHOVEN

This piece has no opus number, and has been classed as one of the many compositions whose authorship is doubtful. But the second episode of the work, beginning in measure 62, on page 3, is very much in the style of Beethoven, and makes it probable that the great master did write the work. Some might claim that the title gives another evidence of Beethoven, for he was always in love with some girl or woman, and

we can follow his romances by his dedications. His first ideal was Eleonora von Breuning, who belonged to a cultivated and charming family that lived near the Beethovens in Bonn. Incidentally, it is not fully settled where Beethoven was born, for the guides at Bonn show two houses—no doubt anxious to collect a double fee, as if Beethoven were twins, and born a quarter of a mile apart. But Bonn was not very large, so either house must have been "near" to the Breunings. Beethoven would have done well to marry Eleonora, as friendship would have helped the cause of love; but he soon drifted away, and worshipped elsewhere. The Countess Giulietta Guicciardi has been mentioned as his chief ideal, but there were others—Countess von Brunswick, Amalia Seebald, and so on. The latter had a very cheerful influence, and the seventh and eighth symphonies were inspired by her.

"Für Elise" is a second rondo form, very much in the nature of an album-leaf. The album-leaf is more or less spontaneous, often beautiful, but never very ambitious or involved. Many European celebrities kept large books for such works. Reinecke, the head of the Leipsic conservatory, owned a valuable album of this sort. One page would have a poem by some great author, another a letter to him from some music-loving king, a third perhaps some water-color by a great artist, and then a couple of pages of music by some great composer, and so on.

The rondo form in this piece is fully outlined, in spite of the comparative shortness of the work. The chief theme is a three-part song-form, with 8-bar period, 6-bar episode (the last two bars of which form a little returning passage), and return of theme. The first side-section follows, with a similar figure ending the returning passage. The first part returns, without repeats. The second side-section has a new returning passage, in triplets. There is no coda.

The chief theme is to be played with *legato* finger action, and a judicious use of the pedal, as shown. The first counter-theme ends on the first beat of its eighth bar, and is to be given with "singing tone," due prominence to accents, and a fully marked *crescendo* in bars 5 and 6. A bolder style may come with the returning passage (32nd notes), practically an *mf* instead of the *p*. This softens in the last two bars, and the short slurs should be noted, as they offset the natural accent of the measure. Play the 32nd notes with rather high finger action, and do not forget the retard in the two or three bars before the return. The second episode, measure 62, is the most characteristic part of the piece. Give the bass with alternating fingers, and in a *demi-staccato* style. The two *crescendos* from *p* to *f*, in the third and fourth lines, must be made very strong, and form the climax of power in the entire work. The swell in the 82nd measure need not be so powerful, and the plaintive chief theme should go more and more softly on its last appearance. In spite of its apparent simplicity, this work has figured in some ambitious concert programmes, and it forms a good foil to the master's larger and more powerful

compositions. It should be given in a straightforward manner, without the *rubato* that a Chopin work would demand.

#### HUNGARIAN DANCES—BRAHMS

Johannes Brahms won for himself a place among the world's great masters by composing noble works in many forms—symphony, sonata, requiem, chamber music, songs, and so on. His four symphonies are especially valuable, because their classical style and comparatively small orchestra made him really a successor of Beethoven in this field. His earnestness of style, the calm beauty of his themes, and his skill in development, make these works models of great value in a period like the present, when composers seem to care for nothing except impressionistic tone-pictures. Von Bülow considered that music was best expressed by the three great B's—Bach, Beethoven, and Brahms. Perhaps Von Bülow's own initial made him prejudiced in favor of that letter, but there is truth in his idea.

Brahms was a true German in character, endowed with rugged sincerity and a good deal of sarcastic humor. Once the wife of a rather too prolific and conventional composer told him of her husband's constant work, and said that she really had to keep him from doing too much composition. "That's good, that's very good," was the sly response. At another time a mediocre singer asked him, in rather gushing fashion, to write a song for her. "I'll put a good deal in the accompaniment," he growled. Once, however, he met his match. He and a friend had found a man who had partaken too freely of the cup that cheers and also inebriates. As the stranger could not guide himself, the two good Samaritans took it upon themselves to lead him home. While they were helping him up his steps, a woman appeared. She rushed at them with a broom, and cried out, "So you're the men who take my husband out and make him drunk!" Brahms and his friend beat a hasty and very necessary retreat.

The Hungarian Dances are exactly what the title indicates—Hungarian themes that were put into their present shape by Brahms. Many of them were of Gypsy origin, but some were in the native Hungarian style, which does not show the Gypsy scale. The violinist Remenyi complained that one of his own melodies had been used entirely without credit. This, however, must have been an accident, for Brahms was very careful to make acknowledgments whenever he could, and even wanted to mark a three-bar phrase that he borrowed from Scarlatti.

These dances are cast in the shape of song-form with trio, though only the first one has a full return. The most interesting point about them is the varied size of the phrases, which do not at all follow the conventional shape of 8-bar antecedents and consequents that is so common in folk-music. In No. 1, the first period consists of four 6-bar phrases, and the melodic

figure finishes each time in the fifth measure. After the varied repeat, the second period gives us three four-bar phrases, and the same structure occurs in the second period of the trio. With both slurs and *decrescendo* marks at first, it will be fully evident that in addition to the longer bits of shading, each measure must soften on the last beat. The short slurs indicate that this must be kept up in all the six-bar phrases, though it may be given varying emphasis to avoid a mechanical effect. Make the repeat of the first period increase in force, though it is marked *mf* as before. The contrasts of the second period must be made very striking, and the same is true of the trio, though in less degree.

The second dance is made up of three-bar phrases. Be sure to respect the accents, as they help to divide off the phrases, as well as adding the variety of a syncopated effect. Let these accents relieve the generally soft and mysterious character of the work, which is quiet except for the second period of the trio.

The third dance begins with an extra period as introduction. Notice that the consequent of this is formed by the repeat of the four-bar antecedent, and that in such cases the omission of the repeat dots would spoil the symmetry. Here the period need not be completed, as it is merely introductory; but composers sometimes use this device as part of the form. Make the first actual period of the dance divide into two-bar groups, as well as longer phrases, and vary the force in the third line as well as the others. Mark also the two-bar structure of the second period (p. 11), the last two measures seeming almost like a returning passage. The first period of the trio (measures 21-24) shows odd rhythmic divisions, due to the 16th notes, and must be played almost as one long phrase. The left-hand 16ths of the second period must be kept very light, to prevent their overbalancing the higher notes.

Taken together, the three dances form a most attractive study in rhythm and accent.

#### THE FLATTERER—CHAMINADE

Cécile Chaminade has become known all over the world, as well as in her native France, for the daintiness and piquancy of her music. Famous through her songs and piano pieces, she has written larger works also—ballets, a piano concerto, and chamber music. If these longer compositions are sometimes unequal, and if her fresh and individual style is too melodic for the classical forms, it is still true that all her compositions are tuneful and attractive. Her harmonic changes are captivating in their originality, and her work marked with a grace that is extremely individual, and at the same time distinctively French.

Chaminade took to music naturally. At an age when other girls would talk to their dolls, she gave her confidences to the piano. At the age of eight she



composed pieces that were praised by Bizet. When she wanted to follow a musical career, her parents hesitated; and Rubinstein, who saw some of her early manuscript works, told her family that the pieces were very good, but that a girl should not take up composing. At length some of her compositions were successfully given in the church at Vesinet, and she was afterward allowed to adopt her natural career.

The opposition to women composing seems very strange now, in the time of female lawyers and doctors and militant suffragettes. But it was strong enough in the first half of the nineteenth century, and even later, as Rubinstein's remark showed. Yet there have been women composers nearly all the time. In ancient Greece, where poetry and music were called a single art, Sappho heads the list. In Rome there was less originality, and women kept in the background. In the Dark Ages, when women were frequently carried off, and female slaves could be scourged to death for trifling offences, they probably did not feel much in the humor for composing. But the troubadours numbered many women of noble birth in their ranks, among whom Eleanor of Aquitaine and the Countess of Champagne were the most prominent.

When the great schools of counterpoint reached their maturity, there were many women composers, Francesca Caccini in Italy, Bernarda de Lacerda in Portugal, Clémentine de Bourges in France, and Madelka Bariona in Germany, were a few among those who achieved real fame. In early classical times Maria Theresa von Paradies was an interesting figure. Wholly blind from childhood, she became a great pianist through the aid of her marvellous memory, and had a repertoire of about sixty concertos, to say nothing of smaller pieces. She composed in many forms, both large and small. Another famous woman composer of that time was Marianne Martinez. In the nineteenth century, women began to compose in nearly every civilized country, and if the women have not yet given a genius of the first rank, the future is before them, in its usual place.

"Lisonjera" is a Spanish word meaning flatterer, or cajoler. The piece should be played with a humorous allurements hard to put in words, but necessary for the true interpretation. The work should be made very rhythmic, as Chaminade herself says, with full attention to *rubato* and all changes of *tempo*; and the pace should not be too languid. The form shapes itself plainly into a three-part affair, with 16-bar theme and countertheme, and coda. The contrast between the first and second period is most marked. The flatterer speaks with the most sympathetic charm in the first period; but in the second, the hollowness of the situation is made evident. Bring out this humorous contrast fully. Make the rising melodic figure of the beginning swell out with convincing fulness, and hurry the last two bars of staff 2 as if the flatterer were heaping up honeyed assurances. After the light double bar, make the *marcato* very clear, almost as if the phrases were an incisive and angry reply to the viva-

cious chatter of the first period. Give full prominence to the *staccato* effects, and give the *rubato* as directed. Make the repeat of the first theme even more insistent than before, and let the coda die away gradually. The humor of this piece is very captivating, and its beauty would justify the remark that Ambroise Thomas made about Chaminade—"This is not a woman who composes, but a composer who happens to be a woman."

### MAZURKA, Op. 59, No. 3, F# MINOR—

FRÉDÉRIC CHOPIN

The Mazurka is one of the characteristic styles of composition in which Chopin expressed his musical ideas. As a Polish national dance the mazurka was usually performed by four or eight couples, is remarkable for the variety and liberty allowed in its figures and for the peculiar steps necessary in its performance. As a form of art music Chopin treated the mazurka in a new and characteristic manner. He extended its original forms, eliminated all vulgarity, introduced all sorts of Polish airs, and thus retained little more than the intensely national character of the original simple dance tune.

The predominating keys are F# minor and the major of the same degree. Because of the rapid tempo Chopin has been careful to avoid cadences at the usual fourth measure divisions; at the eighth is a half cadence on the dominant, with another on the tonic of the relative major in the sixteenth measure, although no break occurs in the movement. Then follows an eight-measure section with some harmonic variety, again closing on the tonic of the relative major and leading to a return of the first theme. Chopin has added much to the interesting quality of this theme by the chromatic treatment he has given to the progressions. Note that a full cadence is again avoided at the double bar, being replaced by the entrance of the new tonic, F#, in the major key. In the course of this section we can see distinct references to the first theme in the major key.

The principal difficulty of the middle section is in the succession of thirds, with a somewhat bothersome rhythm which comes fairly close to the broken effect of the modern ragtime. But an even rhythmical movement in the left hand will keep the player safe. The return to the first theme at the close of the F# major section is both effective and interesting. The left hand has a melodic figure which reproduces the rhythm of the first theme, supported by chords in the right which pass successively through the dominant seventh of E, A, D, G. When the latter is reached it is used instead of its enharmonic equivalent, D—F#—A—B#, an augmented sixth chord, to lead back to the second inversion of the tonic in the original key, F# minor. The close is in the major form. Particularly delightful is the little melody introduced in the last eight measures.

## MOMENT MUSICAL, Op. 94, No. 3—

FRANZ SCHUBERT

This piece is one of the best known of Schubert's shorter compositions for the piano; it is a favorite with artists and amateurs alike.

Play the left-hand part delicately, observing carefully the staccato dots and the slurs, and use the pedal sparingly. In the right-hand part the grace notes are to be played before the corresponding bass note, not with it. The double Thirds in the ninth measure must sound even. The same remarks apply to the Sixths at the bottom of the first page. In the part marked *una corda* both pedals should be used.

## NOCTURNE, OP. 37, NO. 2—CHOPIN

A German critic wrote: "A beautiful sensuousness distinguishes this Nocturne, being luscious, soft, rounded and not without a certain degree of languor." He warns us "not to tarry too long in this treacherous atmosphere—it bewitches and unmans." One can see at a glance that the passage in sixths in bar 3 is difficult. These descending passages run in pairs. The first pair both begin on C, and, as a rule, they all end in the other mode, that is, if one begins major it ends minor, and vice versa. The second pair is an exact transposition of the first and begins at bar 9 on G-flat. The third pair, both alike, begin and end in the minor mode, starting, however, from C, and the fourth pair at 23, starting from A-flat, are like the third pair except that at 25 an E-flat creeps in to form another ending. Thus we may say the first two pairs are alike, and the second two pairs also alike. The only others are at 71 and in A major at bar 80.

How many have opened the book to play at least the soothing middle portion of this Nocturne, and have been pleased to find it so playable. The earlier technical difficulties are so great that the middle movement is generally played too fast (being so much easier). Do not shorten the eighths, or their smoothness will vanish. The *sostenuto* justifies an almost sluggish *tempo* for each phrase of the rocking melody. Notice the descending octave so characteristic of this particular tune (this is why the quarter bar 31 is not dotted), and I would further point out there are *no* tied notes in the upper voice in bars 33 and 37. Although marked *p*, most pianists love to extract a full round tone, but the bass notes should be soft like velvet. Each little nuance is not necessarily printed, but every one would make a *calando* in bar 52, and use the soft pedal to begin the theme at 53; so every one will "dwell" on the first melody note in bar 64.

At bar 69 the opening theme returns, and this is perhaps the place to speak of the unbroken continuity of the left hand part, which can only be obtained by a

skilful change of finger on the same note and a loose wrist action; it had better be practised alone. In the bar before the hold, near the end, which must be a silent pause, the bass notes descend in perfect fifths. Chopin has added *lento*, which is often missed by the editor; the closing bars should be almost reluctantly played.

## WALTZ—DURAND

This composer's music fills up a vacant place in the young pianist's repertoire most welcomely; it paves the way for Chopin as no other can. Although extremely thin and airy, almost like diluted Chopin, it is not surprising that Paderewski played this charming little Valse for an encore.

Like many introductions, this has a difficulty all its own, and for young players who can play the Valse very creditably, it forms a stumbling block at the threshold. This may be evaded by a judicious shortening of the second and third chords; they are too full for any but large hands, and as young people mostly play the valse, I erase the thumb notes of each hand, namely, the C and B flat of the chord in bar 5 and the D and B flat in bar 9. This sounds just as well.

First practise the three chords, with pedal, without the intervening passage, and note the top of each is B, C and D respectively; when you "know" them, then learn the three passages *without* the chords, until the introduction is conquered. In that little link of three bars before the double bar, make the two voices divide one stationary, the lower gliding down to G, and please note the eighth is tied. The fingering for the three halves is 3, 1, 2, and in the wavy figure of the valse keep your second finger on B-flat and the thumb on A-flat. The charm of this subject arises, from the equidistant top notes (four eighths apart); the same applies to the still more beautiful subject of the Chopin Valse which begins with a trill.

We who teach almost expect certain mistakes; indeed sometimes the right note struck when we expect the wrong one, gives us quite a shock. So at bar 37, we invariably hear the wrong time, four in the bar instead of three. The eighth rest is misleading; if you will play the usual valse accompaniment here until the rhythm is correct, it will save you much time and your teacher much impatience. The new subject at the double bar should be quietly played, the duet in thirds fingered 4-2, 3-1, to gain smoothness—at the *staccato* bar use the fifth finger three times—at the long note use 4-2, the two lower notes are tied and when the C goes to C-flat, shift your second finger, keeping the octave firmly tied down. All these points are plain to see, but the percentage of young people who play it as written is very small indeed. The detached subject in F minor should be very light and the marks of coloring adhered to. Just before the duet enters again, you will notice the inharmonic



change, the E-natural becoming F-flat (same note); this is where we hear, nine times out of ten, the inevitable "boggle," which can be so easily averted. The slurred subject in the coda needs a special fingering, always 3-2, and as a special study play the scales, up to three sharps and flats, with these two fingers, both up and down on this figure. Pencil the odd quarter for the right thumb, do not mind the old-fashioned objection to placing it on a black key! At bar marked "brillante," pencil it, fifth finger on G, the thumb on C and draw the slur down to the B-flat; then begin the slur at the top with the fourth finger; the same a bar later, and the ordinary scale fingering follows. In the group of seven notes, last line but one, keep the second on F and finish again with thumb on the black note E-flat. For the ascending scale in chords, I know no other course than a patient piecemeal study; it is distinctly the most difficult passage in the whole valse.

#### NOCTURNE—FIELD

John Field was an Irishman who lived in Moscow and St. Petersburg at the beginning of the nineteenth century. He played in a rather suave and elegant style, though musical enough. He studied with Clementi, and carried on the best traditions of his art. Field was another of the unfortunate children who were forced to practise incessantly. Once he ran away from home, returning only to escape starvation. With Clementi, however, he met more kindly treatment, and the latter helped Field in many things besides music. But the harsh treatment of his boyhood made him prematurely aged, and subject to much nervousness. He never liked applause, as the noise disturbed him; and he played best when perfect silence was observed. His nocturnes, by which he is best known, served as models for Chopin, and showed much grace of their own.

Field lived in St. Petersburg from 1804 to 1823, much admired as pianist and teacher. The esteem in which he was held is shown by the story of Hummel's first visit to him. The German master came unheralded, and as Field did not recognize him, he pretended to be a teacher from a little country town, anxious to see and hear the great Field. The latter received the unknown visitor kindly, and played for him with due excellence. Finally an idea struck Field, who, perhaps, thought he might get some amusement at his visitor's expense; and he said, "It's your turn to play for me now." Field expected to hear the stumbling of a fourth-rate country teacher, but instead of this he was treated to a most brilliant virtuoso performance. When he recovered from his surprise, he shouted, "You must be Hummel."

Field originated the nocturne. It was sometimes defined as a light and agreeable piece for evening use, but Field meant the title in its true sense, as the work was to echo some phase of the varied beauty of night

itself. Schumann's "Nachtstück" illustrates the same feeling. Longfellow voiced the idea beautifully in his "Hymn to the Night."

I heard the trailing garments of the Night  
Sweep through her spacious halls!  
I saw her sable skirts all fringed with light  
From the celestial walls!

I heard the sounds of sorrow and delight,  
The manifold soft chimes,  
That fill the haunted chambers of the Night,  
Like some old poet's rhymes.

The nocturne may be in almost any form, though the freedom of the rondo is best suited to its expressive needs. Field has given a free shape here, based largely on song-form periods, but varied with much art. The first section, after the five bars of introduction, consists of a three part song-form, with episode, ending in the 20th measure. The next section, ending in the 40th measure, is repeated with varied melody, and ends in the 64th measure. A section of mostly new material ends in the 87th measure, p. 6, but there is not nearly enough of the first part for this to be called a return. The last page shows a changed style, in true coda fashion.

The left-hand work must be smooth always, with pedal in short bits when possible, and with the "prepared" touch for the most part, as advocated by Leschetizky. This changes only in the *piu moto* of the coda, where an emphatic B-flat comes with each three-note group. Make a marked *crescendo* with the B-flats of the upper staff in bar 5, and a very slight pause before beginning the theme that follows. The latter may be started clearly, softening on beat 3 in bar 7, and swelling in bar 8. Bar 9 softens a little for the consequent to begin clearly. Give prominence to the *crescendo* in measures 19-20, and let the left hand share in the dynamic changes. Measures 22 and 23, p. 2, are to be clear, shading off in the first half of 24. A stronger style begins with the *f* meas. 39. After 8 bars of reminiscence, there are some questioning two-bar phrases that may be worked up from the *p* to a fine climax, though they need softer treatment in their altered shape in measure 71, p. 5. The new section at measure 84, may have even more "singing tone" than the earlier parts, and the 16th-notes must be clear, though light. Measures 110 and 111 have increased speed, and 112 may have a still further increase. This nocturne is well worth while, and will prove that it is not Field's fault if he is neglected by modern performers.

#### MELODY IN F, Op. 3, No. 1—A. RUBINSTEIN

The popularity of this composition rivals that of Schumann's *Träumerei*, yet, like the latter, artistic renditions of it are seldom heard. The most serious obstacle presented by the technic is the wide spacing

of the chords in the left-hand part. These should not be "rolled." The indication in the music, *Arpeggi solo per mano piccole* (arpeggios only for small hands), is a concession for players whose hands cannot play the extended chords in solid form; but it should be remembered that this is only an inartistic makeshift; the player would much better leave the piece alone until his left hand has acquired the flexibility necessary to manage the chords without rolling them. That this is possible has been proved in the case of Carl Tausig, who had a very small hand, yet so flexible that he could play far more difficult stretches than are encountered in this piece, as in his transcription of Schubert's *Marche Militaire*.

Aside from this, the only other technical difficulty is offered by the melody itself. It is played by the thumbs. An indispensable preparation is to practise it with the thumbs alone, at first with the rest of the hand relaxed, then with the hands extended to approximately the right distance for the chords, but not playing them. Get a soft, clear, singing tone, and when the chords are put in play them very softly, not allowing them to obscure the melody. Notice that the melody passes from right to left hand, thus: C (r. h.), B $\sharp$  (l. h.), C (r. h.), C B $\sharp$  C, F EF, C, B AG, A G, F ED, E D, C B $\sharp$  C, C, B $\sharp$  C, F EF, D C, B $\flat$  F $\sharp$  G, A G, F. On page two use a similar method. The melody consists of E B $\sharp$ A, G DE, FGAB $\sharp$ , CC, EGB $\sharp$  A, G DE, FGAB $\sharp$ , C, etc. In the tenth measure from the close note that the melody is again divided between the hands.

The piece is in the Simple Song-form. The two passages marked *Lento* provide the return to the principal theme. A slight melodic development provides Coda material from the thirteenth measure on page four to the end.

### WALTZ, A MAJOR, Op. 54, No. 1—

ANTONIN DVOŘÁK

In this piece double notes do not make their appearance until the third page, although previous passages demand considerable finger independence which is a *sine qua non* of double note technic. Beginning at the eleventh measure on the page mentioned there are twelve measures of double Sixths for the right hand. The first three measures are broken. Practise the remaining measures of this passage, breaking the Sixths up in the same manner; then practise them breaking from the top note. Do the same with the Thirds in the passage that follows (*Piu mosso ancora*).

This dispersal of the notes of a double note passage is only another application of the well-known psychological law that in order to master a complex subject the latter must first be separated into its elements, each of which is studied separately, then they are united. Many other applications of the law may be made to piano technic, but it is of unusual value when applied

to double notes. It is doubtful whether such passages are ever fully mastered unless subjected to this analytical treatment.

The form is the Song-form adapted to the dance rhythm of the waltz, with a first part, a middle answering to the usual Trio, and a return to the first. The various sections are not regular as to the number of measures, but this does not alter the outlines of the form. For example, the first consists of 8+8+4, and in the second ending of 8+8+2. The *piu mosso* section has twelve measures; the return of the first theme has twenty-one (16+5), and in the final return has twenty (16+4).

### L'ANGELUS—GODARD

Godard's "Angelus" may be considered a companion piece to his "Au Matin," which is explained and analyzed in this set of brief descriptions. It is, however, a less varied picture.

The Angelus is really a prayer to the Virgin, so called because it begins with the words, "Angelus Domini nuntiavit Mariæ" (the Angel of the Lord announced to Mary). It was instituted as part of the service by Pope Urban II, and it is offered in Catholic countries at morning, noon, and evening. It is given at the sound of a bell, which is also known as the "Angelus." Generally the evening bell is meant when the word is now used, and Millet's famous picture carries out this idea. The evening suggestion has been alluded to in the description of Lefebure-Wély's "Monastery Bells."

In this work there is no such definite bell-ringing as in Lefebure-Wély's piece, or even in "Au Matin." Instead of being a definite tone-picture, "L'Angelus" is a contemplative evening piece, almost like a prayer in mood. It is a charmingly melodious picture of eventide, such as Longfellow described in these lines from "Evangeline":

"Then came the laborers home from the field, and serenely  
the sun sank  
Down to his rest, and twilight prevailed. Anon from the  
belfry  
Softly the Angelus sounded, and over the roofs of the village  
Columns of pale blue smoke, like clouds of incense ascending,  
Rose from a hundred hearths, the homes of peace and contentment."

Some such picture must be kept in mind while playing the work.

The piece is in three-division song-form. The first period lasts 16 measures, there is an episode of the same length, and the theme returns with rapid 32nd notes in the right hand. There is a short coda, continuing the style of the return.

The work is entitled "Meditation," which gives a good clue to its style. It consists largely of a thumb melody in the right hand, with chords added above the song. Great care must be taken to bring out this melody, not only making it a little fuller than the



accompaniment, but keeping it strongly *legato* as well, and properly shaded. The *tempo* is so slow that four beats may be counted to the measure. The use of the pedal will help the *legato* in some degree. Both theme and episode are divided into eight-bar phrases, but a very slight further division into groups of two measures will not be out of place. The episode is to be less tranquil and more emotional than the chief theme, subsiding at the end into the return. The dynamic marks and accents are to be followed very carefully here. In the return of theme, the lightness and delicacy of the broken chords in the right hand must be made very marked. The melody is to sing itself again as much as possible, with its notes kept sufficiently prominent. There is an altered consequent here, and in the usual fashion in such cases, it is made noticeable by increased power. The coda begins at the end of the 48th measure, and continues the melodic idea. It must soften gradually at first, and end with another extreme softening after the swell.

This piece is melodious enough in character, but fairly conventional for Godard, who frequently revelled in the attractiveness that comes from unusual harmonies. "Au Matin" is decidedly more characteristic, and the Berceuse from his opera "Jocelyn" is still more striking in its originality and strangeness of effect. Like Jensen, Godard was at first inspired by Schumann; but he developed a most marked individuality of his own, especially in short pieces like the two just cited.

#### AU MATIN—GODARD

Always get the full meaning of any title that a composer chooses to attach to a piece, for he generally desires the performer to carry out a little tone-picture. This piece, "In the Morning," should call up the picture of a fresh spring morning in the country, in France. The balmy air is scented with lilacs, and from some little church in the valley comes a call to matins. Let the bell effects (on B $\flat$ , at first) ring out clearly, but not loudly, as they seem to come from some distance. The whole effect is one of freshness and beauty.

The form of the work is an unusual one. It is a three-division song-form, with chief theme, counter-theme (and two chords of returning passage), chief theme, counter-theme again, and chief theme again. The last period ends in the proper key, but a closing theme is added and repeated, followed by a coda.

This is an example of the musician's use of the word *andantino*. It means really slower in motion than *andante*, which signifies "going," but as the latter is now used for slow instead of steady motion, the *andantino* is now taken as less slow. With nine eighth-notes to the measure, the pace is really almost a

*moderato*. Considerable freedom in tempo is desirable here.

In the four measures of introduction, the pedal may be carried from each measure to the next, in order to give the effect of the sustaining of bell tones. In the main part of the work, the pedal needs to be released very quickly, to prevent such blurring. But if the piano has a "bass damper pedal" (raising the dampers of the bass strings only), it may be held for a longer time.

The chief theme has some animation, though it is still fairly calm and quiet in character. The *stringendo* and *rallentando* measures (hurrying and retarding) are to be given with full effect, increasing the speed more and more in one bar, and slowing it gradually in the next. A good effect is obtained by making the introduction almost *mf*, then beginning the theme softly and making a little climax in bars 7 and 11. Notice the lively character of the rhythm, and the cleverness with which the composer has avoided conventionality by alternating phrases of four and five measures in this theme.

The counter-theme can be made much more animated in style, as the composer's directions advise. It is a lively passage, suggesting the brightness of the morning. Pay close attention to the dynamic marks in bar 15 and bar 19, and make the *crecendos* after them well marked. The slowing at the end of this theme must be so great that the resumption of the theme will seem a noticeable increase in speed. This is shown in bar 17, where the first six beats are slower than the tempo of the piece. The last appearance of the theme, on p. 3, has the melody altered in part into sixteenth-note groups, and care should be taken to bring out those notes that correspond to the original melody with a little more clearness than the other notes receive.

The closing theme has more swing and more power, and seems almost like a little morning song in itself—a suggestion of the compelling beauty of nature, perhaps. It must be worked up to a very broad climax. The accented notes of the coda (in the 46th measure on page 4) seem like fragments of another song, but this soon dies away in the peaceful quiet of the morning, and the work ends in hushed softness.

There is much unusual beauty in this piece, and its great popularity is wholly deserved. It should be played, too, with much individuality of expression. First imagine the picture, then carry it out in tone and shading, using considerable freedom of tempo.

#### NOVELLOZZA—GODARD

Benjamin Louis Paul Godard was born at Paris in 1849. He studied the violin at first, and harmony and other subjects after he entered the famous Paris Conservatoire in 1863. He competed twice for the Prix de Rome, but without success. This prize must be won in competition by some meritorious composi-

tion, and gives the winner financial aid and a free residence for a certain period in Rome, where he must continue composing. Perhaps Rome is not now the Mecca of composers, but the prize is still worth winning. It is amusing, however, to note how many of the great composers failed or went unrecognized in their early efforts. Berlioz was not liked at the Paris Conservatoire when Cherubini was its director. Both Rubinstein and Liszt, when young, were refused by this school. Massenet had his troubles with the same institution, which was glad to recognize him afterward. Verdi was refused by an Italian institution, but studied privately and excelled the students there in a competition.

Godard left the Conservatoire, and played viola in several string quartets. At the same time he kept on composing. He was a great admirer of Schumann's music, and set the *Kinderscenen* very beautifully for orchestra. He soon became known by his songs and piano pieces. He wrote also a piano trio (with strings), a string quartet, a piano concerto, and two violin concertos. In 1878 he and M. Dubois won the municipal prize of Paris, his work being a dramatic symphony entitled "Tasso." He composed several other symphonies, but they show a rather informal style, like the suite. He wrote rather too quickly, and some of these compositions show hasty workmanship. He wrote operas, too, but, except for "La Vivandière" these were not very successful. He was a poet also, and sometimes set his own words to music. His style is bold and original in modulation, though his larger works do not show the greatest inspiration. He died in 1895.

The Novellozza illustrates the necessity of understanding titles. A Novellozza is not a Novelette, or romantic narrative, but is a humorous story in tones. Brightness is therefore an essential quality in performing this piece, and fulness of little "effects," almost to the point of exaggeration.

The piece divides clearly into periods, with repeats and altered consequents. The second period begins after the double bar, and the first one returns on p. 3. Give the first theme with grace and daintiness, and do not overdo the *staccato*. Let the accents suggest mild syncopation, and give the light, skipping grace-notes their full effect. The *crescendo* in bar 7 may be made rather sudden and sharp. Let the change to minor in bar 13 be very soft and plaintive, and defer the next *crescendo* to bar 15. This again must be abrupt, with sharp contrasts of force later on as directed in bars 17 and 18.

Brightness and humor must be put into the first theme, but the second begins more mysteriously. Give this with more *legato*. Let the fourth measure after the double bar seem like an echo of the preceding one, and repeat the same effect in measures 36 and 40, p. 3. Let the *rallentando* effects be always fully noticed. Make the bass notes clear in bars 41 and 42 on this page, with a slight accent on the D. Give strong contrasts in bars 45 and 46, just before the

return of the chief theme. Play the latter this time with more marked effect than at first, and try to let humor be present in every note if possible.

#### THE LAST HOPE—GOTTSCHALK

Louis Moreau Gottschalk was born in New Orleans in 1829, and probably inherited musical talent from his Creole mother. At the age of three he would beat time to her music, and at four he touched the keys himself. At nine he made his first public appearance, in a concert at the Orleans Theatre. When he grew to twelve he was sent to Paris to study piano, and at seventeen began to compose. In 1847 he wrote his effective "Bamboula," reproducing the weird hurly-burly of that negro dance. The next year or two saw many of his most popular works, including "Le Bananier," "La Savane," and the rhythmical "Banjo." Gottschalk travelled a good deal, giving concerts of his own and other compositions. At Madrid he composed a piece called "The Siege of Saragossa," for ten pianos; and the popular military effects in this won him a tremendous ovation.

When he returned to his own country, New York received him well. One critic of 1853, who had heard Thalberg and Liszt, classed Gottschalk as even greater, and said of him, "He is not a mere mechanical strategist, like De Meyer, nor a faultless crank like Herz. He is a Prometheus who communicates the spark of vitality and soul to that most unresponsive of instruments, the piano." His trill was held to be marvellous, his chromatic scales dazzling, and his left hand remarkably strong and skilful.

He met with a cooler reception in Boston, for John S. Dwight, who published a *Journal of Music* there, seemed always ready to attack Gottschalk. After that artist's first concert at the Hub, Dwight belittled him very decidedly, saying that trifles like the "Bananier" or the "Savane" were not enough to base a reputation upon. But even Dwight could not help doing justice to Gottschalk's ability as a performer. His touch was the "clearest and crispest" that Dwight ever heard, and his rapidity in octaves and other passages prodigious. He earned more praise from Dwight by including some sonatas in his second Boston programme. But he need not have felt bound to do that. His own compositions, even if not showing the variety and power of utterance of a Chopin, were yet interesting and remarkably characteristic. Gottschalk had a vein of tropical exuberance that enabled him to picture the spell of the South in very successful fashion. He leaned toward the popular and sentimental style, but that was a fault of his time.

Gottschalk used to play "The Last Hope" for himself nearly every evening, as a memorial to the lady who inspired it. She had lived in the Antilles, and Gottschalk was recommended to her as a guest. The two soon became very well acquainted, and the lady



used to take the greatest pleasure in Gottschalk's playing. She was much worried at the long absence of an only son, and one night she begged of him, in pitiful fashion, a little melody to represent her last hope. Gottschalk improvised this piece for her, and she seemed comforted for a time. But he had to leave for a two days' trip to give a concert, and on his return he heard bells tolling and was just in time to witness her funeral. This story was printed in the 1856 edition of the piece.

If the work is somewhat over-sentimental, the subject justifies the style; and even without this excuse, it is superior to the Thalberg variations on "Home, Sweet Home," which set the fashion at that time. Gottschalk leaned to the emotional side of music; but his pieces always fitted their subjects admirably. His two "Ossian" numbers are most strikingly poetic. "Ojos Creolas" and other such works display a romantic style. It is much better for a man to write excellent works in the vein of which he is master than for him to struggle after classical sonatas or symphonies for which he would have no real inspiration. Gottschalk was fully understood in the Latin countries, and always well received. His last work was called "Morte" (Death), and it is said that he fell dying while playing it on his last South American trip.

In the introduction to "The Last Hope" are some phrases that foreshadow "Tristan and Isolde." The *cantando* effect on page 2 is still in the nature of a prelude. Care should be taken to keep the time reasonably steady; the 32nd notes are shown in their place in the measure, but the 16ths are short grace-notes. At the end of measure 46 we find a definite melodic period, which has been used in hymnals. This has two 8-bar phrases, and some preluding brings a repeat of the same period on the next page. The chords must be clear, though the higher echoes of any chord, as in measures 47, 49, 50, and 51, p. 3, must be softer, and the embellishments light and feathery always. An *arpeggio* such as that in measure 68, p. 4, begins with the lowest note in the left hand; but in cases where the *arpeggio* mark does not run across the space, but is in two parts, the lowest notes of the left and right hands would come at the same time. The first chord in the 83rd measure ends the repeated period and begins another, with two 8-measure phrases and an extended cadence ending in measure 106. Use the alternative notes if preferred, but make little *crescendos* before the 32nd-note runs, and have these runs clear. The coda brings more trouble, in the shape of trills that die away gradually. The piece is a good example of Gottschalk's technical style, and valuable as a study in delicacy and lightness.

In conclusion, one may give to Gottschalk a full meed of praise for his nationalism. If the American school is to become at all distinctive, it must not merely echo the technique of Europe, but must show some especially national traits; and Gottschalk's music certainly does this.

## FUNERAL MARCH OF A MARIONETTE— GOUNOD

The great composers did not always go about wrapped in a mantle of austere seriousness, nor did they always dream frowningly of the Olympic heights that they were going to scale in their next work. They were all very human, and many of them had a most captivating sense of humor. Many are the witticisms recorded in their biographies, all the way from Handel's defence when charged with musical theft from Moffatt (he said, "That pig doesn't know how to use a tune") to Weber's joke against royalty, at the Wurtemberg Palace, when some one asked for the royal washerwoman, and he directed the inquirer to the room of the King of Wurtemberg, whom he thought too fond of "washing dirty linen" in frequent gossip.

Many composers have tried to show their humor in music as well, with much success in some cases. In the seventeenth century, Froberger wrote comic tone-pictures of a rough trip across the Channel and other misadventures. Many of the early tone-pictures had their share of amusement, as "The Hen," by Rameau (cited elsewhere in this volume) will show. Bach wrote a "Coffee-Cantata," in which a wilful daughter insists on going to the daily "Kaffee-Klatsch." She will not give up her passion for coffee (and for the feminine gossip that went with it) until her father promises to get her a husband. Bach wrote also a comic "Peasants' Cantata."

Mozart wrote an amusing "Musical Joke," in which he parodied the efforts of a young and untrained composer to write an ambitious work. The flimsy style of the themes, and the fearful and wonderful attempts at development, are skilfully portrayed; but the climax comes with an attempt at a fugue finale. Subject, answer, and countersubject ring out pompously, but when the real intricacy of the fugue should begin, the music flounders about in dire confusion, until finally the whole is covered up by a despairing blare of the horns.

Beethoven did not lack humor, in spite of his shy and retiring nature. His wit often became sharp and biting, and it was usually brusque rather than delicate. He was the first to replace the symphonic minuet by the scherzo, or playful movement; but his scherzos are vigorous rather than gay. That in the sixth symphony, however, has a humorous touch. One of the themes represents the playing of a village band, and in it is a broken-down bassoonist. His instrument, like himself, is old and battered, and will give only three notes; but he comes in with these on every possible occasion.

Gounod's piece is one of the very best of these examples of humor, as the drollery comes from the clever humor put into the music itself. Even without title and sub-titles, this march would be noticeably comic. The sharp crack of the breaking puppet, and

the (*legato*) sighs of the mourners are best for orchestra, but the procession-figure goes well enough on the piano. Bring out the pauses in the introduction very dramatically. In the march, make a strong contrast between *legato* and *staccato*. Make the theme proceed in tempo, but with a jerky motion that will suggest the awkward movements of the marionettes. Make strong contrasts also between the loud and soft notes at the top of page 2. Give a more rollicking swing when the mourners go into a tavern, in old European style, to refresh themselves after the burial. Let the music have a steady rhythm, and a little touch of Bohemian jollity. It may even grow a little wilder on page 3, and the returning passage (last two staves) may be given with a little unsteadiness and confusion as the procession, now perhaps a little boisterous, prepares to march back home. The end must die away very softly. This piece, which is a song-form and trio, may be readily analyzed by the student, and is not difficult to play.

#### BUTTERFLY—GRIEG

This is an example of so-called "Programme Music." In the "Papillons" of Schumann his creations present us with the characteristics and foibles of his personal friends, which he hit off in such a marvellous manner. In Grieg's "Papillon" he represents the flight of the insect without any reference to the human butterfly. Every movement is full of erratic uncertainty. Even its suddenly remaining stationary seems depicted in bar 15, from whence, in bar 16, it flits up, let us say, to a higher branch or blossom. Some might even find in bar 8 an illustration of that curious feint, when the butterfly, although stationary, stirs its wings.

There seems always a difficulty in keeping the time in this piece. May I urge you to count the sixteenth notes in fours, that is in quarter bars. In the first two lines, each of the sixteen divisions is present, but in bars 5, 6 it is not always evident; it is mostly here where the time is spoilt; perhaps the slightly squeezed appearance of the printing incites to hurry. The bars are long; make the second dotted eighth as long as the first one that is worth three sixteenths. There is also a difference between bar 1 and bar 17—in the first instance the A in the melody goes with the fourth left hand note, but at 17 it is differently set. After getting the fractions of the bar right, you must first look well after the second quarter beat, and then the third beat of the bar.

Three bars from the end there is half a bar rest, which should rather be lengthened than shortened.

The harmonies are also as erratic and unexpected as the rhythm; note the G major chord at the double bar, and the chords in the second half of bars 9 and 13.

The melody, ever present in the right hand, must be as finely played as the butterfly's wing is painted, and

at bar 10 the ascending accompaniment should be like gossamer. Every variety of time and "nuance" must be exhibited, or the piece will miss its mark.

#### NORWEGIAN BRIDAL PROCESSION—GRIEG

In this humoresque, which is taken from scenes of country life, you may imagine yourself within hearing of a carriage cavalcade passing over the mountains. All is jollity, noise and festivity; the "perky" violin melody is proof enough of this. At the double bar another violin joins in and the left hand accompaniment is that ever-present figure of unceasing vitality which dominates the whole piece. Drum beats, or explosions of some kind, perhaps firearms, are also a feature of the music, as they really are on such occasions. "A wedding cortège in Norway was, long after the introduction of Christianity, a party of armed men, and for greater security marriages were generally performed at night. In those turbulent times every church had a rack in the porch for holding the axes and spears of the congregation, and we thought we could trace the influence of tradition in the wedding which we attended, when the shouts and excited rushings, with the firing of guns and pistols, raised all the din and confusion of a real battle for the bride." Technically, the piece is much more difficult to play than people think.

First, I cannot help saying, that being a march, strict time is absolutely necessary, so I would urge you to study it with the metronome at two slow quarters in the bar. The most common fault is the entrance of the first thirty-second. Try to make it very short, and almost a part of the fifth bar; another way of putting it is to draw your attention to the double dotted note, which is nearly always too short. Insist upon the second quarter in each bar being marked, as Grieg indicates. The two sextolets (bars 7, 11) are very uncommon, excepting in music of this composer, and are correspondingly hard to manipulate. Difficulties appear now, thick and fast: bars 13 and 14 to wit. The thirds, struck exactly together, are very difficult, but besides this, the first is ornamented by a grace-note which will repay the nicest attention, and a real *legato* for the three slurred eighths is only attained by a good fingering. The two drum notes should all through the piece be played without the thumb being used. See bar 23, where the right thumb could not reach the deep note. Nor is this all, for the jerky accompaniment must be added; it is in itself difficult, but much harder *with* the right hand work.

At bar 33, where the double dotted note is eliminated from the melody, and a new figure of accompaniment occurs (opposite motion in each hand), the technical difficulty is great. See that the initial thirty-second of the melody fits its fellow note in the accompaniment.



At bar 42, the figure is inverted (turned upside down) and this is very important to notice when committing it to memory. The style of the passage (bar 52) should be very solid, so lift the hands well off at the dot, and accent the first note of each slur; never mind the bar accent. At bar 58 the subject re-enters, this time with new treatment in the bass, another crucial test. At bar 68 the melody is in the left hand and the cranky figure of the accompaniment in the right. Use the pedal here just as it is marked and let those explosive fifths be fired off like pistol shots in the left hand—"sostenuto" means here "molto ritardando." Last of all we come to the unison passage at 82, which is very uncomfortable to play. I find a fingering as follows good—try fifth right hand finger followed by second ditto at end of bar 83 and the similar place at 86. The fading away in tone toward the end suggests the procession passing between the mountains, which so hinder the sound that only the merest fragments are intelligible.

#### PEER GYNT SUITE—GRIEG

When Ibsen wrote to ask whether Grieg would compose incidental music for his play, "Peer Gynt," the latter was much taken aback. Grieg could not see at first why such a symbolic and philosophic play needed any music. For some days he went about in a restless state, but finally he saw his way clearly, and started work. Solveig's Song came first, then Ase's Death, and the latter, with the Morning music, was held by Grieg to be the best of the set. Grieg kept steadily at his task—so steadily, in fact, that an acquaintance told Grieg's wife that she ought to be thankful that he worked so faithfully instead of going to the club and playing cards.

Ibsen's drama, "Peer Gynt," to which Grieg wrote this music, is a wild and fantastic affair. The hero becomes infatuated with a bride-to-be at a rustic wedding, and carries her off to the mountains. This episode inspired Grieg's first number (Peer Gynt and Ingrid). Then comes the Troll Dance (In the Hall of the Mountain King). Peer (which is Norwegian for Peter) returns to find his mother dying (Death of Ase). After this he becomes a wanderer, and the music follows him into Arabia (Arabian Dance). He is taken for a prophet, and Anitra, the chief's daughter, attracts his attention. He promises her a soul, and she dances for him (Anitra's Dance). The scene changes, and we see Solveig, the first and only worthy object of Peer Gynt's love. Though now grown to middle age, she is still faithful to his memory; and as she spins she sings of her belief in his ultimate return, shown in the famous Solveig's Song. Then follows a sunrise in Egypt, with the wandering Peer watching the statue of Memnon. This statue was supposed to give forth music when touched by the

sun's first rays, and Grieg makes it do so (Morning). At last Peer Gynt returns on a ship to his native land (Storm). This finishes the instrumental music, but Grieg wrote another lyric for Solveig, who welcomes Peer with a sort of lullaby (Wiegenlied) bidding him rest in peace under her care. The play is more or less a series of episodes, but through it all runs the idea that the true love of a good woman is the most powerful influence to redeem a man from error.

Morning, which begins the well-known suite of Grieg, is worked up to a glorious climax. Its first section (it shapes itself much like a first rondo) is built on one four-bar phrase, which comes back in the left hand in the middle section, and finishes the work in somewhat altered form. The piano cannot equal the glowing color and broad sweep that the orchestra gives, but it may still be made to show much expression. The whole first page works toward the climax, which reaches its fullest power at the first *ff*. In the new material that follows, very careful attention must be paid to the dynamic marks, and the pianist need not be afraid to indulge in the most extreme swells and subsidences. The quieter mood returns with the first theme, which, however, must be kept clear enough to be recognized in its left hand position. The pedal may be used freely, except when its limits are definitely marked.

Ase's Death shows Grieg at his best. The form is simple enough—an eight-measure period repeated three times to make a rising climax, and a second such period repeated twice for a return to softer sadness in the extended cadence. Both sections are made of a single three-note figure. But what power of expression! What depth of unrelieved gloom is sobbed out by the simple phrases that form the two sections! Again the piano is handicapped in the portrayal, but 'if *crescendos* and *diminuendos* are sufficiently well contrasted, the music will speak for itself.

Anitra's Dance is more pianistic in style, and goes with a graceful lightness well suited to the keyboard. All must be made very rhythmic. The six measures of introduction may be ended very softly, so that the first period, starting on the last beat of bar 6, may be more clearly emphasized without becoming loud. Notice the left-hand *staccato*, and respect it accordingly, while making the right hand join in the effect as directed in the eighth-note passages. The period (16 bars) is repeated. In each case there should be a swell and subsidence in the two bars just before the closing *crescendo*. In the episodic section that follows the repeat dots, bars 1—4 and 9—12 should receive a more poignant expression than the *p* would show. The introductory material is then to be mingled very softly with snatches from the chief theme, which have more marked emphasis, and should be worked to a little climax that softens only for the return of theme, on the last half-beat of measure 81. It will be noticed that the cadence in the key of the piece is brought about by an extended antecedent

instead of an altered consequent, the last half of the antecedent being repeated a fifth lower down.

Grieg was a master of unusual modulations, and if he worked much in the smaller forms, he still treated them with the originality of true genius. His songs, too, will be found to have marked and unusual beauty; and the student who develops a taste for Grieg's music is proceeding along the right path.

#### HARMONIOUS BLACKSMITH—HANDEL

Handel's music is distinctly adapted to the instrument of his time, the old-fashioned spinet or harpsichord. His "Suite de Pieces" is full of the graceful ease and highly ornamental style of the times in which he lived, in fact, while listening to it, one can imagine one's self being ushered into a drawing-room of Queen Anne. The suite contains the exquisite piece known, in this country, as "The Harmonious Blacksmith."

The anecdote associated with it is as follows.<sup>1</sup> "One day Handel was making his way to the chapel at Cannons, near Edgware, and was overtaken by a shower of rain, which compelled him to seek shelter in the shop of a blacksmith, who was also parish clerk. While here, he caught the melody the smith was humming at his work, to which every stroke of his hammer made an agreeable bass. On returning home, Handel, it is said, made out of it this Air and Variations.

This air is easy to listen to, being of the "hammer and tongs" order; each variation adheres strictly to the same diatonic harmonies of the theme, the added interest being given by a new figure which is inverted in Var. 3, and similarly the triplets of three and four, the finale being made of scale passages.

Embellishments and grace-notes were a special feature of this antique style, but there is only one here in the second variation, which is very curious. Those of us who are old enough may remember hearing old ladies invest their psalm singing with "tweedles." The old teacher, Mr. John Farmer, used to say it was when they felt particularly "good." I have, in his company, heard these impromptu grace-notes. It is interesting to read that Emanuel Bach in 1752 speaks of the great value of these "agremens"—"they serve to connect the notes, they enliven them and when necessary give them a special emphasis; they help to elucidate the character of the music; whether it be sad, cheerful or otherwise, they always contribute their share to the effect . . . an indifferent composition may be improved by their aid, while without them even the best melody may appear empty and meaningless." So evidently thought the old ladies of my younger days.

With regard to the playing of this set of Variations, extreme neatness of execution is to be aimed at, the

part-writing exact and the tied notes valued; all this is only attained by diligent separate hand study, then they always sound effective, at whatever speed you take them. If you have a good finger *staccato*, the triplets may all be played with this touch, and the traditional way is to play each repeat "pianissimo."

#### LARGO—HANDEL

Handel, like Bach, was born in 1685, and lived until about the middle of the next century. Like his great contemporary, Handel wrote many works in contrapuntal vein; but he had a more dramatic spirit, that showed itself in opera and oratorio. Nowadays the operas are out of date, with their conventional personages and arias. But in their day they had a tremendous influence. The costume of Rodelinda, for instance, in the opera of that name, was adopted through England as a national uniform of youth and beauty. Buononcini came to London while Handel was there, and there resulted a great rivalry between the two composers' adherents, and an operatic war that ruined Handel; though he soon made another fortune. Handel thought little of Gluck, too, and said that the latter knew no more of counterpoint than his cook; but this was not so harsh as it might seem, since Handel's cook was really a good musician.

Handel's oratorios are now better known than his operatic solos, though some of the latter are famous. The oratorios, which came in the last ten or twelve years of his life, are still as fresh and beautiful to each new generation as when the composer penned the "Hallelujah Chorus" in lonely exaltation, and seemed to see the whole of Heaven opening before him.

The Largo, perhaps the most popular of all the Handel selections, was originally one of the operatic numbers. Handel's tunes often experienced many changes, being used in new forms by him. His stealing of tunes from others (he was called "The Great Robber") was certainly reprehensible, but he was surely entitled to do what he liked with his own creations. His famous song "Lascia ch' io pianga" is an example of such odd "sea-changes." Danced as a Sarabande in "Almira," it became a song in another Handel opera, with the words "Cogli la rosa, lascia le spine" (take the rose, but leave the thorns), before it reached the setting known at present. In like manner the Largo was at first a song in the opera "Xerxes."

The operas of Handel had always about the same number of regular characters (usually six), and each of these had a prescribed number of solos and ensembles of different sorts. The solos were duly classified by their style. The Aria Cantabile was smooth and *legato*; the Aria di Portamento, a little more varied, as "O thou that tellest," in "The Messiah;" the Aria di Mezzo Carattere still more varied in style; the Aria Parlante (or Agitata) a passionate and almost

<sup>1</sup> Though with little or no foundation in fact.—A. M. in "The Musical Standard."



declamatory number; and the Aria di Bravura a brilliant piece of technical display.

This "Largo" was an Aria Cantabile, beginning with the phrase "Ombra mai fu." There were only ten words altogether, in praise of the shade of the plane-tree under which Xerxes rested. They ran, "Never was shade of a blessed and welcome plant more pleasing." The simplicity of this statement will show how little the words mattered in the old days, and the roulades of "Every Valley," in "The Messiah," will illustrate the same point. In the old contrapuntal days the composers cared still less about the words, and they often set to music the first 16 verses of the Matthew Gospel (the genealogy of Christ), which were about as inspiring as a city directory would be to-day. But Handel set his simple words to a most striking and attractive melody. The form is free, but that is perfectly correct in a song transcription.

There is little that needs to be said about the playing of this work. It must lead from softness to a broad and noble climax in two places, first in the third staff on page 2, and then at the end. In order to make these *fortissimo* effects more striking, be sure to begin softly, and to notice that new *crescendos* start, after a little subsidence, in measures 65 and 71. The melody must be made to sing out clearly in the first half of the piece. The piano cannot swell the holding notes as the violin can, but they may be struck a little more strongly than the melody would indicate, to keep them resonant. In the last half of the piece, the chords carry the melody and if the hand cannot manage them fully, the pedal must help out in arpeggios. The arpeggios marked in the 58th measure, p. 2, start on the lowest note in each hand at the same time. Give breadth and dignity to the work, and let the melody ring out with convincing effect.

#### TARANTELLE—HELLER

Although Stephen Heller's name is German, he was a Hungarian by birth (Buda-Pesth, May 15, 1815), and his parents were born in Bohemia. His grandparents, however, were German. Heller was a child prodigy, and could improvise remarkably during his boyhood. Schumann helped him in his earliest efforts at composition, and caused his first works to be published in Germany. In Paris Heller came under the influence of the much over-rated Kalkbrenner. The latter's terms were these: Twenty pounds a year, instruction to be given by one of Kalkbrenner's pupils, and Heller to publish nothing without obtaining Kalkbrenner's consent. Naturally this arrangement soon fell through.

The Tarantelle (Tarantella) is a dance of southern Italy, and probably got its name from the province of Taranto, where it was popular. It is a very rapid 6/8 piece, with much castanet and tambourine accompani-

ment. It was usually danced by a man and a woman, but sometimes by two women. At times it was sung as well as danced. Heller wrote seven Tarantelles, of which the one here described was the fourth. Heller wrote also more than 200 piano studies.

The story of the Tarantelle being named because it was used to induce dancing for the cure of tarantula bites is probably fictitious, but has some plausible foundation in fact. In the Gentleman's Magazine for September, 1753, the English musician, Storace, gives an account of being urged to play a certain Tarantelle for a spider-bitten patient. There was an Italian variety of the tarantula, but its bite was no more dangerous than that of a wasp. The summer months often saw an epidemic of so-called "Tarantism" (taking its name from the province of Taranto), in which some patients were strongly affected by different colors, while others had a wild longing for water, and even threw themselves into the sea. This was a species of St. Vitus Dance, common in southern Italy from the fifteenth to the seventeenth centuries, for which dancing was used as a cure. This probably helped to spread the spider story. Bands of musicians would travel about to play for the afflicted ones. The pace of the Tarantelle was gradually increased (even as it is in this work of Heller's) until the dancers dropped from exhaustion.

Heller's piece is a first rondo form, not clear enough in its middle section to be a song-form with trio. There is a ten-measure introduction, a first section in three-part song-form with 16-bar periods, a second section that echoes the introduction-figure, a return of section 1 with last period altered, and a long coda *con brio*. Begin the introduction brusquely, but not at full speed. Play the first period (and its repeat) lightly, to contrast with the more forcible episode that follows, in the 43rd measure, on p. 2. This latter must be played with some force, and a high finger-action. The side-section, after the double bar, measure 71, needs arm-action alternating with heavy finger-work at first. The *stringendo* (hurrying) passage that follows is a true tarantelle effect and one must press on with continually growing excitement. Pay close attention to the short slurs here, making the second note strong when it coincides with the accent of the measure, and giving the first note almost the effect of a short grace-note. The introduction used as returning passage, in measure 147, may be a little slow, as at first. The opening section returns as before, except that in the last recurrence of the first period there is new matter, with another *crescendo* of force and speed, the theme ending in measure 213, p. 8, after which the coda affords still more excitement. In the latter, one can use full force, even including the *martellato* effect. The *tempo* must be rapid all through, but literally racing in the *stringendos* and the coda.

Another dance of similar character to the Tarantelle is the Saltarello, a more skipping movement in 6/8 rhythm. Mendelssohn wrote a Saltarello for the finale of his Italian Symphony.

## "IF I WERE A BIRD"—HENSELT

Adolf Henselt was born near Munich in 1814, and studied the piano at that capital. When seventeen he was sent by King Ludwig of Bavaria to Weimar, to study with Hummel; but he disliked the latter's methods, and soon went to Vienna to practise in his own way. He worked very hard, and soon became a great virtuoso. His practice of Bach, on a piano whose strings were muffled by feather quills, has been already mentioned in this volume. He gave concerts for a while in Germany, but at last settled in St. Petersburg as court teacher, and left the (much disliked) concert stage altogether. This was a pity, as he was a great performer. Schumann called his work superb. Liszt, on hearing Von Lenz speak of Henselt's progress, replied, "Henselt is always an artist, and doesn't need to progress." He practised constantly. Mendelssohn said that "he used to play widespread chords, and play them all day while stretching his fingers on *prestissimo* arpeggios." Henselt invented stretching exercises for the hand, and used to devote an hour a day to them himself.

Von Lenz calls Henselt a true German in the rugged sincerity of his style. He is placed midway between the delicacy of Chopin and the showy brilliance of Liszt. Henselt's sterling work put an end to the superficial brilliance of the Hummel-Field school. His admirers said that he "sang like Thalberg, poetized and dreamed like Chopin, and strode along heroically like Liszt." He made a specialty of Weber, and would give piano arrangements of the latter's overtures with the most delicate nuances. He played this study in F-sharp ("Si Oiseau J-Etais") "like an æolian harp hidden under wreaths of flowers."

As a composer he inclined toward the sentimental and romantic side of music. If Gade was called "Mrs. Mendelssohn," then Henselt can well be nicknamed "Mrs. Chopin." But his two sets of Études are beautiful as compositions and valuable for practice. Henselt used the pedal very sparingly, sustaining his tones almost wholly with the finger. He could get a most full and rich tone in the soft passages, combining tenderness and force in most effective fashion. These two points should be remembered by the performer when he plays this work.

Noticing that M. S. means *mano sinistra*, or left hand, we see that the second beat in each measure, consisting always of two chords, is to be played by that hand. As the piece is light, and *legatissimo* at the same time, it follows that the performer must join the work of the two hands with as perfect smoothness as possible, and that this smoothness and balance must be kept up even in *crescendos* and *diminuendos*. If Henselt's other Études demand as much care as this one, it is no wonder that the piano teachers think highly of them.

The first period of 16 bars divides into phrases of eight, and even four, bars. The very slightest of

*diminuendos* may come with each downward figure, while each is made to begin with nearly the same degree of force. These differences have to be made stronger, and perhaps a very slight retard added, in the *con espressione* of the next period, in G-flat. We then find (in F-sharp) a short development of the opening figure of the second section. This grows louder to its end, and is the climax of force in the entire piece. The first period returns very softly in contrast, but now this theme also works up to a climax before dying away. Notice that *due corde* means "soft pedal"; and, strictly speaking, it is more accurate than the usual *una corda*, as the soft pedal throws only one string out of action. The last page, of coda-like character, has its swift increases of power too. The *arpeggios*, of course, start with the lowest note in the left hand, and mark a close in which the bird flies away.

## BRIDAL SONG—JENSEN

Adolf Jensen was born at Königsberg, in East Prussia. He studied with good masters, and soon became proficient in composing. He was devoted to the classics, reverencing Bach and Beethoven, and paying attention to the music of the former's sons as well. Friedemann Bach wrote in clear and interesting style, though his fugues seem tiny beside his father's. Karl Philipp Emanuel Bach composed orchestral works, as well as piano pieces, that foreshadowed the strength of Beethoven, and were even more striking than the rather suave symphonies of Haydn and Mozart. But Jensen was chiefly influenced by Schumann, whom he revered greatly, and with whom he corresponded for many years. He was intimate with Gade also, whom he met in Copenhagen.

Like many other composers, Jensen was never wholly free from the struggle for existence. His career was hampered by physical illness, in the shape of consumption. He had chances enough for work, and in 1866 he was teaching at the Tausig Conservatory in Berlin. But two years later his lung trouble forced him to travel in search of health. It may have started from an Alpine cold, but the unlucky combination of a restless spirit and a frail body was bound to cause some bad result. Jensen was an enthusiast, and could hardly stop when he once began to sing or play. But he paid for this enthusiasm in later life, especially after a session of the inspiring Wagner music, with many hours of pain. From 1868 to his death, 11 years later, he could compose only intermittently, and was constantly longing for the health that would enable him to work.

He is chiefly known by his songs and piano pieces, though he wrote several larger works. Among the latter are the posthumous opera "Turandot," the cantata "Jephtha's Daughter," and a "Gaudeamus" set to words of Scheffel. Jensen's songs are perfect gems



of the German Lied school. His piano works are beautiful, but they are fluent rather than forceful. Their composer was gifted with delicate melodic and romantic feeling, in which he resembled his idolized Schumann; but he did not possess that master's greatness and breadth of effect.

The charming "Bride Song" is from a set of four-hand "Wedding-Music," which includes also a Wedding March, a "Reigen" (almost the motion of a dance) and a Nocturne. The first 17 bars of the "Bride Song" are introduction, after which comes a 16-measure period. On the next page is a second period, repeated with alterations. On the page beyond, 18 bars of returning passage bring back the first theme. This would seem all that the form needed, but unfortunately the cadence is in the dominant key, and all forms should end in the tonic. Richard Strauss, to be sure, does not confine himself to any such arbitrary rule. His orchestral works modulate as they please. He even wrote a song once in which the last occurrence of the theme ended in a foreign key; but he softened the blow by stating that if this shocked the performer, the theme could be transposed to the right key. Jensen, however, was no such radical. As he did not alter the consequent to make a cadence in the tonic, he found himself obliged to write an extra period, or closing theme, to get back to the tonic before starting the coda. This theme will be found at bar 71, with an antecedent of 8 bars and a consequent ending in bar 98.

In playing, notice that in the introduction the phrase of the first two bars goes from the left to the right page. The 8-bar halves of the first period give an unusually ecstatic effect in groups of two, four, and two bars. *Staccato* and *legato* may be strongly contrasted here. Notice the short slur in measures 37-53, which causes the two notes to join with the following figure, and make a slight pause after bar 28. The short slurs in bars 80 to 82 of the returning passage (p. 6) must produce a syncopation, the second notes being softer in spite of their position on the first beat. Make the extra theme very rhythmical, with two-bar divisions for the most part, and with a mellifluous *legato*. The two-bar phrase beginning the coda should begin with fair strength, but grow softer in each repeat, after the *delicato*.

In general, duet playing needs strict attention to *ensemble* (keeping together even in changes of *tempo*), accuracy in shading, prominence of melody, and a proper subordination of accompaniment.

#### THE MILL—JENSEN

This piece beautifully illustrates that happy demonstrative mood one feels in rambling alone, humming a melody along a brookside, on a glorious summer morning when the dew is still on the grass. Recall

the pleasant sensation on hearing the faint clatter of the wheel, and then on turning a corner, seeing it before you peeping out from the alders, with the dusty miller sunning himself at the door.

When pupils are asked, on taking up this piece, whether they have been inside a water-mill, or even seen one, they nearly always reply in the negative. This piece illustrates the noise of the mill, and is a most beautiful example of *genre* painting.

One may, as a young student, find plenty of material in this apparently easy piece for technical advancement. The group of three thirds in the second bar will claim attention if you would get them clean and substantial, also the three smooth quarters in bar 4. The clack of the mill is made in the left hand, perhaps arising from the dominant G, the lowest and therefore strongest note being on a weak beat.

In bar 17 use no thumb for the eighth, keep the fourth on G, the third on F. The group of seven slurred notes, and, still more, that at 43 suggest the sight of cog-wheels in motion. Bars 23 and 24 must be studied over and over again, with the eye watching the behavior of the two thumbs on one note. The repeated single note at 27 must be played by the fifth finger, but from the wrist, and here again let the eye observe how the two thumbs cross each other.

This continuous reiteration reminds one of the vibration which one always feels inside a water-mill.

The passage of broken chromatic sixths in contrary motion, bar 43, may represent grinding; begin it strongly and make the first four notes rather longer.

The Coda begins at 67, and is written on an inverted dominant pedal; see how that knocking G is kept up all through. The fingering at 71 is fourth on G, so that the second on E may sing on till the next note F is struck by the fourth finger. You require a firm, well-trained hand here, or the keys will seem to push your weak fingers off. You will notice how the two melody notes A are differently harmonized with such pretty effect. The chord at 76 is the augmented triad, and at 68 we have the same chord with a minor seventh added. The device of augmentation is used in the last two lines, it sounds as though the water had been turned off and the great wheel came gradually to a stand.

To get the local coloring of this pretty piece, one should visit a mill, and if he finds the good-humored miller in, and is shown around, he will remember the noise, the shaking, the white flour dust and the cobwebs.

#### THE BUTTERFLY (LE PAPILLON)— LAVALLÉE

This piece was heard by the writer on the mechanical piano player, which, of course, gave every note with enviable precision and ease. Still, there was a "woodenness" in the chord accompaniment which one

can obviate with his fingers. The pretty perpetual fluttering like that of the insect hovering round and round, yet never settling, makes an excellent finger exercise with "thumb under." Begin with 3, 2, 1, 3; nothing is worth noting particularly except bar 15; but at the lowest notes of the left hand roulade, bar 21, finishing with the fifth finger on the raised key, special care will repay one; similarly at bar 26. The long cadenza on the first inversion of consecutive triads is made easier by the assistance of the left hand fingers, 3, 2. The triplets on page 5 descending in a broken chromatic scale must each begin with 2, until the dominant chord is reached with thumb, four bars before the return of the subject. The left hand chromatic thirds may be played *staccato* with almost any fingering, but one must look where he goes on the keyboard and not worry the eye with the maze of accidentals, for it is all built on the chromatic scale.

The broken octave cadenza, page 5, needs a solid pedal till the *forte*. Here we have an arpeggio of E minor with the supertonic F sharp interposed—begin it with 4, which finger always comes on G.

The last two pages in the major will only go if one thoroughly masters the left hand part, which must sound as well as if he played the accompaniment with both hands instead of one; indeed it would be useful to play it so a few times over. The additional sixteenths in the left hand add brilliance as well as difficulty, but a slight *ritardando* will be excusable to make them clear. The step-like arpeggio at foot of page 6 affords variety to the broken scale passages. The arpeggio on the last line is the common chord of the tonic with the addition of the sixth, C-sharp, so trust your memory and look well at the keyboard. The first full chord (last line) is the dominant seventh of the relative minor C-sharp; the third chord in the dominant seventh of the tonic. Use pedal to each chord. Fluency is the desideratum in playing this piece, but before you complain of the technical difficulties, you must thoroughly assimilate every note mentally. Perhaps the reading of the music in the armchair after study at the keyboard would be useful to some few pupils. We have heard of some pianists who would digest a piano solo during a train journey and play it for the first time in public on his arrival; this is, of course, an exceptional feat.

#### LES CLOCHES DU MONASTÈRE— LEFÉBURE-WÉLY

This piece has become widely popular in the musical world, although it has not the depth or importance of the Chopin Nocturne in religious style (Op. 15, No. 3), nor of Rubinstein's "Kammenoi Ostrov" selection, which also includes church-bells. This is a simpler tone-picture, with its meaning frankly evident in nearly every measure.

Louis James Alfred Lefébure-Wély was the son of

a composer named Lefébvre, who altered his last name as above. Though he wrote in almost all the large musical forms (opera, symphony, string quartet, etc.), he was best known as an organ composer, and he became a celebrated performer on the instrument. His skill in playing the smaller harmonium helped to make that instrument more popular in France than in any other country. He composed much for the harmonium, and was also well known for his "O Salutaris" and other church music; but his "Monastery Bells" is the piece by which he is most widely known.

A free use of pedal is marked at the beginning of the piece, and the damper pedal may be used even more continuously than in most pieces, for bells have a jangling effect that may be reproduced by the blurring of dissimilar harmonies. The bells chime through the first eight measures in very marked fashion, and whenever this theme occurs the pedal should be very freely employed, though discontinued in the runs and octave passages. By limiting the pedal chiefly to the various bell-themes, the performer will bring out their effects clearly by contrast with the other passages.

A religious feeling must predominate. The piece is *andantino*, and should be given with the calm that one would feel on a summer evening with the Angelus ringing. The mood should be the same as in Millet's famous picture, which might well be reproduced as a title for this piece.

At the outset, the pupil may find himself in doubt about the notation of the first seven measures. Taking the first measure, the six beats are filled by the two quarter notes (F) followed by the two eighth notes (E-flat). This brings the lower notes (G-flat) just before the third and sixth beat, upon which the eighth-notes come. The dots go with the two E-flats in their capacity of sixteenth notes, and the A-flats above come on the last quarter of the third and sixth beats. The rhythm would have been clearer if the composer had put a doubly dotted eighth rest beneath each quarter note, to show when the G-flats should sound.

Bells are in the chief theme of eight bars. A new bell effect begins with the signature of F, with the accents to be plainly marked in the left hand. Still another bell-phrase comes after the return of the first theme, though here the runs make it advisable to give the effect by accent and holding instead of pedal. On the last page the pedal may be used constantly, and the bells made to die away gradually. The damper pedal must always be released when the harmony changes, except when the jangling effect is intended; but the soft pedal must of course be held entirely through the last repeat of the chief theme, being released only after the second ending, which brings the coda of this dainty little rondo. It is permissible to use the soft pedal again in the coda, toward the end. It is not called for by the composer, but will help the effect of having the bells die away to an almost inaudible softness.

Delicacy of touch is wanted, and the chief theme should be played as much as possible in the "prepared"



style, by keeping the fingers in constant contact with the key-surface. Wrist action may come in the *staccato* octaves, the forearm may be used for the chords, and the fingers in the runs; but the piece is most important as a pedal study.

#### FIFTH NOCTURNE—LEYBACH

Leybach was a Frenchman who wrote in the agreeable and melodious style known as drawing-room music. As he studied with Chopin, it is only natural that he should have written nocturnes, though his are not so strongly expressive as those of his master. He studied also with Kalkbrenner, who was at one time so famous that even Chopin planned to take lessons from him; but fame is a fickle damsel, and Kalkbrenner did not hold his reputation.

The nocturne divides itself readily as a song-form with trio. There is an introduction, a three-part song-form, a two-part trio with partial return, a repeat of the song-form with some variation, and a coda. The introduction should be made crisp and clear, Measures 5 and 6 are *legato*, and those who cannot reach large intervals may take the last four upper left-hand notes in measure 5 in the right hand.

The melodious theme that follows is found again three times, though it recurs only partially for the last time. This theme must therefore be given the most prominence, and played with fullest expression. It should be made *legato*, with as much "singing tone" as possible, and must not be taken too softly. It affords a good chance for the use of some *tempo rubato*, though the melody is so clean-cut that this varying of *tempo* should not be overdone. The first time through, the theme may be played about as written. If any change is needed here, it may consist of a slight quickening in the first part of the measures, in which the left-hand arpeggio runs take part, and a slight retarding of the remainder of each bar. *Rubato* may be used more freely in the second appearance of the theme, just before the *animato* section; and the 8th notes ending every second measure may be shortened a trifle. By reserving new effects for later appearances of a theme, it is always possible to minimize the chance of monotony, and make the hearer see that the melody may be made more and more expressive in each reappearance. After the trio (*animato*) the theme is given an accompaniment of right-hand chords instead of arpeggios. Here, of course, the theme may be started *mf* instead of *p*, to make it more prominent than the chords above it. Because of these chords there is little or no chance for *rubato* now, but the player must make up for this by giving a full amount of shading and expression. Emphasize the accents a little; let the melody swell to the *fortissimos*, which the composer has wisely inserted; and do not let the theme grow too soft to

be clear in the *diminuendos*. Also carry out the same ideas in the coda, which continues the rhythm of the theme, and should have great breadth.

In the side-theme of the song-form (pages 2-5) the composer has been careful to mark the proper power for each hand at the start. The right hand has repeated two-note chords, played softly, while the melody, now in the left hand, must be given due power, but without exaggerating the *f* put there as a guide. It should be noticed that after four bars the melody shifts from the left hand to the repeated chords, and the *p* between the staves is now intended for both hands. Here, as all through, the composer has indicated the power very fully, and his marks are to be closely followed, though the melodic line must be always kept clear. The repeated notes may be given with a light wrist action, and the contrasts of force in the side-theme strongly emphasized.

The trio (*animato*) is still in the singing style, but must be made a shade louder than the chief melody, and more brisk in style and clear in rhythm.

Expression is the keynote of this work—nuances of power, bits of *rubato*, and smooth fulness of melody. The true nocturne is perhaps more contemplative, while this one has more of melodic appeal; but the title is still accurate enough, and the piece frankly attractive.

#### BERCEUSE—LIADOW

Anatole Constantinovitch Liadow was born at St. Petersburg in 1855. He came of a musical family, his father and grandfather having been music teachers. His father gave him his first lessons, and later on he went to the St. Petersburg Conservatory, where he studied composition under Rimsky-Korsakoff. He graduated with brilliant attainments, and became a teacher there in 1878, and afterward Professor of Harmony and Composition. He also taught at the school of the Imperial Chapel. With Balakireff and Liapounoff he was appointed to make a collection of the Russian folk-songs, which are very numerous and attractive. He wrote a movement in the composite string quartet which gave homage to the publisher Belaieff by the use of the notes B, La, F. He has attempted the larger forms, but his best works are his piano pieces, which are usually interesting and often decidedly Russian in effect.

This piece shows the first rondo style, the theme that begins in bar 13 returning in bar 9 on p. 4. The first four bars show a rhythmic left-hand figure that is kept up almost all through the piece. In the return of theme, measure 53, at top p. 3, other left-hand notes are added. If the hand cannot take the skip from G-flat to B-flat (a tenth) put the pedal down for an instant, play the two notes *arpeggio*, then at once start holding the lower one, and release the

pedal later. After four bars comes a simple right-hand figure that is used to mark the beginning of the second section and the coda later on. Keep the first theme soft and gentle, as it is the most cradle-like part of the work, except perhaps the coda. The middle section, beginning in bar 9, page 2, is divided into two parts, the first of which has triplets in the right hand. The melody-notes here need careful attention, as there is some syncopation. In the first part a few melody-notes start on the second note of the triplets; but in the next part the melody occurs on the third note of each group of four sixteenths, and some practice will be needed here to get the right effect. The *crescendo* on page 3 marks the climax of the piece. The return of theme continues the 16th notes, but the style here must be soothing as at first, giving the melody only enough emphasis to make it stand out clearly. The coda dies away gradually, except for the two short swells that the composer has indicated.

There is in this work an originality of harmony that is almost impressionistic in effect. While often pleasing, it is sometimes too marked, and may seem like an unsuccessful search for novelty. The Russians are now doing much experimental work, under the lead of Scriabine; so the student need not be surprised at the novelty of effect here and there, but should strive to give every passage due expression.

#### THE MUSIC BOX—LIADOW

#### THE MUSICAL BOX—LIEBICH

Liadow's "Music Box" is really entitled "Une Tabatière à Musique." This makes it a tone-picture of one of the smaller music boxes, called "Snuff-Boxes" in Germany, which may be held in the hand and pressed against the ear. These give faint and high-pitched tunes. The title "Valse Badinage" means a playful waltz, and the piece is a dainty bit of musical humor, as well as a study of the light *staccato* touch.

The shape is a plain song-form with trio, the latter having two periods (in D) while the former consists of theme, counter-theme, and theme again in broken octaves instead of chords. The style must naturally be light and tinkling, with a clear enough *staccato* to suggest the short tones of the music box. Soft pedal is called for throughout, but of course absolutely no damper pedal. Let the piece be mechanical in style, as well as tinkling in effect; for this is implied by the absence of all expression marks. The same degree of lightness is needed for the whole piece, and the pupil may play it with added joyfulness because there is no shading or expression for him to worry about. The *tenuto* marks on the upper melody notes in the chief theme give those notes a little prominence, as if the melody were very slightly stronger than its accompaniment. Try not to grow

loud in the trills on page 3, and keep the runs as even as possible. Give a very slight suggestion of waltz rhythm, which is 6/8 instead of 3/8; and sometimes lets a theme finish in the 15th bar instead of the 16th, as if it were the first beat of the 8th double measure. Light *staccato*, dainty style, and mechanical evenness are the chief requisites in playing this charming musical jest.

Liebich's "Musical Box," apparently, is one of the more ambitious sort of boxes, that might stand on a table and occupy some space. This work is almost like a song-form and trio in its clearness, but two pages, 3 and 5, are so much alike that they may be considered as one side-section, making the work a first rondo extended by repeat. The periods are all 8 bars in length, except for the extension of the chief theme in its last appearance. It would not be wrong to consider page 5 as different from page 3, and call the piece a second rondo.

Here much the same effects are needed as in the Liadow Valse. Soft pedal is wanted, also *staccato* and daintiness of style. But once in a while the damper pedal is required by the composer. This is because the larger box has tones that will last longer than those of the little "snuff-box." There may even be little accents here, as called for, since the tones of the larger music box may be caused by the plucking of a vibrating tongue by different sized pins. Thus the bass notes of the side-section (or sections) may be made *marcato*, as directed, without spoiling the accuracy of the tone-picture. In the last return of the opening section a new effect is found. The music grows slower and slower, until finally it stops altogether at the hold—and the box has run down. We must imagine that it is wound up again, as it starts off brilliantly after the pause, and ends with a lively altered consequent and extended cadence. The winding-up might have been pictured by a few well-placed trills or glissandos; but the picture is clever enough as it is, without the need of our asking for more realism.

#### PRELUDE, Op. 28, No. 20, C MINOR—

FRÉDÉRIC CHOPIN

This Prelude is one of the shortest compositions Chopin wrote. It is an ideal study in legato chord playing and the use of the damper pedal. Play the chords with a full, firm touch, giving equal prominence to each tone of the chord. Change the pedal with each bass note, getting a perfect legato.

At the last chord in the third measure occurs a curious error which has been perpetrated in every edition of Chopin's works. The E $\sharp$  on the second count, according to rule, is in effect until the next bar-line, which would make the last note in the measure E $\sharp$ , of course; yet this note is always played E $\flat$ . There seems to be no reason for this except tradition, but interpreters of Chopin have always preferred the E $\flat$ .



PRELUDE, Op. 28, No. 15, D $\flat$  MAJOR (RAIN-  
DROP)—FRÉDÉRIC CHOPIN

This Prelude is probably the best known of all the twenty-four Preludes which comprise Chopin's Op. 28. Its unique structure, its lyric beauty, and its freedom from the virtuoso technic of other numbers of the set make it a favorite of amateur and artist alike.

The melody in the right-hand part should be played with a soft singing tone, very legato. Do not emphasize the phrasing too much, for this would tend to break up the melody into little fragments and destroy its continuity. Keep the hand supple and flexible, for any muscular stiffness beyond that necessary for maintaining position will at once make itself felt in the tone. The first twenty-seven measures constitute an unusually good study in melody interpretation, as the right hand has no accompanying tones at all. The embellishments should not be hurried, with the mistaken idea that they have to be played strictly in time. In fact, they are more in the nature of real melody tones than mere ornaments.

The left-hand part demands unusual care. Carefully avoid any tendency to give undue prominence to the repeated A $\flat$ . This note, with its enharmonic counterpart, G $\sharp$  in the C $\sharp$  minor section, is an important factor in the dynamic scheme of the composition, but its importance should be suggested, rather than definitely asserted. Be very careful to give full value to the inner voices. They are more than accompanying parts—they have a contrapuntal significance, and at times they reinforce the melody by doubling it in octaves.

In the C $\sharp$  minor section the mood changes. The repeated note, now written as G $\sharp$ , is transferred to the right hand, while a new theme is heard in the left-hand part. The crescendo must be very carefully managed, else a climax may be reached too soon. Observe that the dynamic scheme is different in the two hands, the right making a very gradual, even crescendo, while the left hand plays an alternate crescendo and diminuendo, following the rise and fall of the melodic outline. When the climax is reached, make it full and broad, but still use discretion. Chopin wrote only two *f*'s, not four. A careful observance of the inner voices in the right-hand part, which must be held, will assist in keeping down harshness. Throughout this entire section much attention must be given to the dynamics in order to counteract the monotonous effect of the repeated G $\sharp$ . With the return to the first part, revert to the style at the beginning. Notice, in the 8th and 7th measures from the end, how the composer has suppressed the monotonous A $\flat$  as if a ray of sunshine had broken through the clouds for a moment. The piece should die away in an almost inaudible *pianissimo*. The pupil may perhaps already be aware that this piece is known familiarly as the *Raindrop* Prelude.

The manner in which the repeated note should be fingered is open to some difference of opinion. Such an eminent authority as Rafael Joseffy recommends the use of the fourth finger on the repeated A $\flat$  in the first measure, changing to the fifth finger on the last note, in order to prepare for the next measure, and in general an avoidance of finger-changing throughout this section, except when rendered necessary by the location of other notes played by the same hand. In the C $\sharp$  minor section Joseffy fingers the repeated G $\sharp$  for the right hand 3 2 3 2.

RONDO CAPRICCIOSO, Op. 14—

F. MENDELSSOHN

Of all Mendelssohn's larger works for the piano this Rondo Capriccioso is probably the most widely and favorably known; it is true that it does not appear so frequently on the programs of the great concert artists as it once did, but its popularity with students in the advanced grades, particularly for graduation recitals, has been maintained. While it is by no means easy, it contains no difficulties of an unusual character for the well-trained pianist, and pleases an audience because of its effective lyric quality and the dash and freshness of the second section, the Rondo proper.

The Introduction is in Mendelssohn's happiest lyric vein and is moderate in tempo, as the metronome direction of 112 eight notes to the minute shows. The tone should be sustained and full, so as to contrast with the bright, sparkling quality of the succeeding movement, in E minor, marked *Presto*. In many respects this may be considered as a typical example of Mendelssohn's muse in its two phases, that of the lyric, in which charm and grace are always present, and the dainty, capricious expression which fills his scherzos, and is best presented in his famous *Midsummer Night's Dream* music.

The main theme of the Rondo consists of seven notes, and this the composer has treated in a great variety of ways, using the theme as a whole and figures from it in the course of the development. A second theme, in G major, begins in the last measure, first brace, of page five, and is quieter in mood. On page six it is transferred to the left hand and supported in the right by extended arpeggio figures. In accordance with the usual rondo form the first theme is repeated and then follows a change to the tonic major in which both subjects are developed at length, leading to the return of the first theme for the close. If the student will look through the piece carefully before beginning its practice he will post himself as to the various technical demands made upon him. It is well to give separate practice to all passages that are out of the usual grade; for example, the slow double trill on page four, chromatic figures, etc.

## REVERIE—CLAUDE DEBUSSY

This is one of the easier compositions of the celebrated French master, yet it embodies some of the features which make his work so distinctive. For example, the opening harmony may be considered the first inversion of the supertonic triad, or, in connection with later measures, as a part of the chord of the ninth on the dominant, a combination which Debussy uses freely. This harmony is retained through the first six measures; in the seventh the tonic appears, in the eighth the dominant with the seventh in the accompaniment. But even when the tonic is used, in the ninth measure, the composer adds the Sixth of the scale, D, to give a slightly dissonant effect. Not until the eighteenth measure do we get a real cadence on the dominant seventh chord. It is this method of handling harmonies to avoid frequent definite cadences that gives Debussy's works that long, melodic line which grips and holds the attention. In the nineteenth measure he transposes the opening theme into a new key. Measure 27, second chord, introduces the augmented triad so much used by the composer; so does measure 41. At the bottom of the same page is a complete cadence leading to the tonic, and closing the first part of the composition. The eight measures leading to the double bar are a sort of introduction to the second theme in E major. After ten measures the key signature is changed to C. The student must not overlook the fact that at this point the theme is in the left hand, lowest notes. When the first theme reappears with the change of key to F the melody is divided between the two hands, the accompanying figures twining easily and gracefully around the melody tones.

As the damper pedal is an essential in producing the effects demanded by the composer, the student is urged to follow the printed markings closely.

## BERCEUSE, Op. 13, No. 7—ALEX. ILYINSKY

Part I of this piece is built upon a ground-motive, that is, a short motive repeated over and over again which serves as a foundation for the melody. In playing this accompaniment hold the half notes with the fingers as long as possible and give some melodic value to the eighth notes. The principal melody in the right-hand part should stand out clearly; play with a light, singing tone, and carefully observe the phrasing and dynamic indications. In Part II (Measure 11) the ground-motive is discontinued but the rhythm is retained. Throughout this section slightly more melodic value may be given to the eighth notes in the left-hand part, but not to the extent of obscuring the principal melody.

A useful exercise can be asked of the student in transposing the piece from G♭ to G. The degrees on the staff are not altered, but the chromatic signs are

changed as follows: The flat to natural, the natural to sharp. The form used is that of the familiar Three-part Song-form.

## WALTZES, Op. 39—J. BRAHMS

These are all short numbers, and are intended to be played in succession. They are essentially lyric and demand the singing touch to present them properly. While the waltz rhythm is present in all, contrast is obtained by means of the quality of the movement in the different numbers of the series. No. 1, *poco sostenuto*, is useful in promoting the playing of double notes, particularly Sixths; these are to be kept legato, as indicated by the phrasing; the middle section has some stimulating extensions and contractions.

No. 2, *grazioso*, has material for practice in playing held tones with another part moving, as in the first line of the music, right-hand part. The rhythm of two slurred notes followed by one is used throughout, and imparts the quality suggested by the term *grazioso*.

No. 3, *andante espressivo*, requires considerable stretch of the fingers to play smoothly the octaves with a third below the upper note. Take the first chord in the right hand, for example.

No. 4, *moderato*, resembles No. 3, but with the difference that the third is built on the lower note of the octave, which requires consecutive playing with the first and second fingers.

No. 5 lacks any direction other than *espressivo*; the characteristic figure is the slurred two-note succession. This suggests that the tempo intended is faster than in the preceding numbers.

Nos. 6 and 7 present problems in playing consecutive thirds. The fingering provided by the editor should be followed with fidelity. No. 7, marked *alla zingara*, "in the gipsy style," recalls that Brahms was much interested in the music of the Hungarian gipsies. The tempo is rapid.

No. 8, *moderato*, shows plainly the folk-song style which Brahms used in many of his compositions.

In No. 9 the student's attention is directed to the ninth and following measures in which the melody is in the left hand. This is to be more prominent than the part in the right.

No. 10, *moderato assai*, brings in both chord technic and octaves with held tones and a moving part, as in the fifth and following measures.

Taking the ten numbers as a whole it is fair to say that they afford material for a satisfactory introduction to the technic required in the composer's more important works. The student should make a scheme showing the tonalities used in the waltzes with their sequence, and study the relations in the light of his knowledge of harmony.



## WARUM (WHY?), Op. 12, No. 3 (From PHANTASY PIECES)—ROBERT SCHUMANN

Pianists generally consider this the best of the whole group of Phantasy Pieces. It is short, emotional, technically rather easy, and thoroughly lyrical with a passionate intensity such as we find in some of Schumann's master songs. It is understood that it was inspired by his state of mind during his student days at Leipzig, when he lived in alternate doubt and hope as to a union with Clara Wieck, afterwards his wife. At that time she was recognized as the foremost woman pianist of her time, while Schumann, although adjudged by some of those who knew him to be a composer of promise, had yet to prove his ability.

Schumann was a man of fine intellect, well trained, and a good thinker. In his smaller lyric pieces he secures marked unity by presenting his main themes in various forms and modulations. An analysis of this piece will show some interesting points: The theme which asks the question is presented in the first four measures. Then it appears in the alto, two measures, next in the upper voice, the second taking it up as the first finishes—Schumann makes much use of this device of overlapping—and the first closes with a re-statement of the theme. In the first two braces of page two, the bass is used to deliver the theme, an effect which the student will enjoy because of its noble, virile quality. And thus it goes through the piece, the theme always present, as if the question is an inescapable one. It closes as well as begins the composition. The student should give careful work to the closing measures, to sustain the F, and supply the soft background of tone which comes from the chords.

## ROMANZE, Op. 28, No. 2, F# MAJOR—

ROBERT SCHUMANN

Musicians who are familiar with Schumann's songs know the ability possessed by the composer to write melodies of broad, lyric type to be joined to a text of deep, emotional quality. Schubert also had this skill in a most remarkable degree. But even more than Schubert, at least so it appears to the present writer, Schumann had the power to pen melodies to be used without words which are grave and deep, warm and impassioned, expressed in structure "faultless in form and rich in content."

This Romanze is one of the broadest and finest to come from the workshop of Schumann's fancy. There is no reason to doubt that it is the expression of his love for Clara Wieck, who afterward became his wife. One is tempted to ask why Schumann wrote it, not as a melody in single notes, an air with an accompaniment, the natural expression perhaps of the lover, but as a duet between an upper and a lower voice. Was it a picture in tone of the intertwining of two lives to which he looked forward?

Rich singing quality of tone for the melody voices and a proper subordination of accompaniment are essential; and to this must be added the skilful use of the pedal. The edition we have made for our readers has been carefully marked in this respect; the points at which the pedal is to be pressed down and released are indicated with the utmost scrupulousness. The three staves at the beginning simplify the notation by leaving the melody open, but joined to the accompanying broken chords in the upper staff. On page two the bass furnishes the second melodic part, and should be played with a full, sustained tone.

## MARCH OF THE LITTLE TIN SOLDIERS, Op. 14, No. 6—GABRIEL PIERNÉ

This piece furnishes excellent opportunity for the study of imitative instrumental effects. As Von Bülow pointed out, the piano is capable of suggesting certain orchestral instruments to a much greater extent than is generally realized.

The opening phrase is, of course, a trumpet call. Play it with a bright, brilliant tone, but not louder than mezzo forte. Its repetition in the next three measures suggests an answering call in the distance, or possibly an echo. Imagine the effect of a muted trumpet; use the *una corda* pedal. Next come the drums; play this passage very softly. The march itself begins in the measure marked *il più piano possibile* (as much softer as possible). This section is based upon the ground motive given out in the two measures following the drum passage. The motive itself (F, G, A, G) continues for thirty-three measures without change. For sixteen measures flutes seem to predominate in the right-hand part. Keep a strict rhythm in the left hand and deduct the value of the groups of small notes from the preceding beat, so that the principal melody note comes exactly on the count.

## THE DEVILS ARE AMUSED (LES DEMONS S'AMUSENT)—W. REBIKOFF

The first matter to attract the attention of the student is the fact that the first theme in the right hand is in the so-called whole tone scale, beginning on D $\flat$ . The supporting harmony is the augmented triad, D $\flat$ —F—A, the first, third and fifth of the scale just mentioned. And when one goes through the whole piece he will be further surprised to note that this same whole-tone scale on D $\flat$  is used throughout. Pay especial attention to the dynamic and other suggestions for interpretation. The tempo, *vivo*, suggests so rapid a movement that in many measures one accent will be sufficient to mark the rhythm of the dance; do not miss the syncopation in certain measures.

## CHANT D'AMOUR—IRÉNÉE BERGE

Singing tone and clear melodic delineation is demanded throughout most of this composition, especially in Parts I and III. Care must be taken that the first page does not degenerate into a monotonous, sing-song style, due to the uniformity of the accompaniment. Play the left-hand part very softly, use a discreet tempo rubato for the melody, and do not bring out the syncopation by accenting the second note in each measure of the accompaniment, as this will tend to produce the monotonous effect referred to.

In Part II (*Un poco piu lento*) the florid passages in thirty-second notes must be gracefully and rapidly done, without retarding the movement. They are melodic embellishments only, and on this account must not sound too prominent. Play them softly, not with a brilliant flourish. The notes at the beginning of the measure should come exactly on time. In Part III (Tempo I) the original melody returns in octaves. Revert to the style of the beginning—legato, singing tone, avoiding any showy, brilliant effect.

EROTICON, No. II, IN D $\flat$ —EMIL SJÖGREN

Two styles of technic predominate throughout this composition: legato chords and octaves for the right hand and extended arpeggio figures for the left. The former require the use of the fourth finger on the upper note of the octaves in many instances; this, however, may be impracticable in the case of small hands. The arpeggio figures for the left hand are best played by allowing the hand to swing freely at the wrist in order to reach the extreme notes. As these accompaniment figures always outline the chord foundation, they govern the use of the damper pedal, as indicated in the first two measures. Follow this pedaling throughout.

The title suggests the suitable interpretation. It is derived from Eros, in the Greek mythology, who was the son of Aphrodite or Venus in the Roman system, and therefore identical with Cupid. Eroticon, therefore, may be considered as a love-song, in which the lyric element is to be prominent and the melodies be given with full singing quality as well as breadth of tone. The piece is in the three-part Song-form with a Coda, which is on the last page of the music. It is mainly built on a figure from the second theme.

## HARK, HARK! THE LARK!—SCHUBERT-LISZT

Schubert, most naturally melodious of composers, was also one of the most rapid. When a musical idea suggested itself to him, it came practically complete, and he never stopped to polish and repolish his works as Beethoven did. If he had the materials at hand,

the idea would be put in writing at once. Schubert would even get out of bed at night to jot down any of the melodic gems that arose so spontaneously in his brain. Once this procedure led to a slight accident. He had gotten up to write the music of his well-known song, "Die Forelle." On completing his work he reached over absent-mindedly for the bottle of sand, which was then in use for blotting purposes; but he captured the ink-bottle instead, and emptied its contents liberally on the manuscript before discovering his mistake.

"Hark, Hark! the Lark!" was written in still more unusual circumstances. Schubert was returning from a Sunday morning walk with some of his usual comrades, when he discovered his friend Tieze sitting in the little open-air restaurant "Zum Biersak," at Pötzleindorf, a suburb of Vienna. A halt was then made at this convenient (and no doubt attractive) resting-place, and a reunion took place at one of the tables. In the ensuing talk, Tieze showed to Schubert the words of the famous lyric, "Hark, Hark! the Lark" in Shakespeare's "Cymbeline." At once the music suggested itself to Schubert's active brain. He exclaimed with enthusiasm that he had the song all planned out; but music paper could not be found, and apparently was not down on the bill-of-fare. Doppler, however, who was one of the group, noted that the back of the menu cards was bare of writing. He seized one of them, drew some staff-lines on its back, and handed the improvised affair to Schubert, who at once wrote down his famous lyric in complete form. The whole procedure occupied not more than twenty minutes.

But if Schubert could create easily, he could also forget readily. Once he wrote a song and gave it to his friend Vogl. The latter, finding the melody too low, wrote a transposition of the piece. Some days later Vogl handed this transposition to Schubert, with other manuscripts. The composer looked through the song (now, of course, in a strange handwriting), and finally exclaimed, "That's not bad; who wrote it?"

Shakespeare's lyric is an *aubade*, or morning song, such as the early Troubadours employed, in contrast to the serenade. The word comes from "aube," the dawn, derived in turn from the Latin "alba," meaning white, or bright. Such a song is imbued with the freshness and charm of early morning. Schubert felt this spirit at once, and his truly remarkable setting shows a most captivating enthusiasm in its style.

Liszt has made this work into a piano solo, as he did with other famous Schubert songs. Most wonderful of all pianists, Liszt developed a style of composition, suited to display his powers, which has been well called "the orchestration of the pianoforte." Because of his ability to play rapid notes in literal showers of tone, Liszt could give both melody and accompaniment with what seemed real orchestral breadth.

In playing this transcription, as in any, one must know the original music and words, as a guide for accent and emphasis. Armed with this knowledge, the



first consideration is to bring out the melody properly. Then the accompaniment, although always subordinate, must be given due clearness, and made to follow the original setting as far as possible. The first 8 full measures form the piano introduction to the song. The words are wisely given with the piece, and a fairly full version of the melody appears. The groups of repeated chords (two 16th notes and one quarter) should be crisp and clear, but not too loud. A climax must be made for the words, "My lady, sweet, arise." In the *sempre marcato* section the repeated melody is more masked by right-hand passage work, so the left hand must mark the melodic values all the more carefully. It must also be noted that a few measures of interluding chords divide the repeated stanza into two sections. The climax is made again, and due attention must again be paid to keeping the chords of the melody more prominent than those of the accompaniment, in all cases.

#### WITCHES' DANCE—MACDOWELL

Witches generally dance with considerable vehemence and a large number of runs and skips, if we may trust the composers who have allowed these nimble personages to caper about in their compositions. MacDowell is no exception to this rule, and we find his version of the witch revels a most active and rapid affair. Naturally it is to be played with all the speed that can be employed, while reserving even a little more for the *prestissimo* of the coda. Schumann once wrote a sonata (Opus 22) in which the first section began with the direction, "As fast as possible." This looked reasonable, but a little farther on he wrote "Faster," and afterward "Still faster." The explanation of this apparently impossible feat lies in the fact that the music had grown a little simpler, and so could be taken at a greater speed than any effort could have produced at the beginning. Perhaps the same may be true of the *quasi trillo* in the coda, which avoids skips; but the running cadence after it must go clearly as well as quickly.

And now for the piece itself, which is a first rondo, with the left hand having all the rapid work that occurs in the middle section. The first four bars are introductory, the figure being used again in transitions and returning passages. At the bottom of page 3 the measures are clearly divided between right and left hand, and care should be taken to give the figure equal strength from each hand. But at the start, as on p. 7, we are forced to keep the figure wholly in the right hand, if the fifth in the left hand is held.

The left-hand *staccato*, beginning in the fifth bar, must be clearly marked (with light wrist action), as it adds much to the effect, and almost suggests a weirdly grotesque accompaniment to the witches dance. Saint-Saëns' used the xylophone in his "Danse Mac-

abre," to picture skeletons' bones knocking together; and while MacDowell's *staccato* is a less striking touch, it may still be made noticeably bizarre at times.

The right-hand runs may be kept very light at first to make the *staccato* prominent as well as to prepare for the *crescendo* ending with the third staff on p. 661. The effect of this *crescendo* may be aided by having the left hand give a full and gradual increase of power (wrist *staccato*), while the right hand may reach its climax a trifle quicker, so that more attention may be reserved for keeping the rapid notes even. The abrupt contrast to the ensuing *pianissimo* must not be lessened at all, though one may, if he desires, shorten the last loud note a trifle and give a suspicion of rest after it. The soft passage brings new material, and after eight bars comes another gradual *crescendo*, less prominent than the first.

On the fourth page of the piece comes the side-theme. The witches are now comparatively quiet (at least those in the right hand part), as if they were enjoying a ghostly intermission between dances. The soft pedal may be kept down "until further orders"; but the damper pedal may be raised for the briefest instant when the harmony makes a radical change. The *martellato* passages should be given with arm motion. The word means "hammered," and may be taken literally on the piano, although the violin *martellato* is a heavy tone cut short by pressure of the bow on the string. Before the second *martellato* the right hand has its turn at wrist *staccato*. The scales in thirds, just before the first section returns, are to be divided between the hands—unless the performer wishes to indulge in a dazzling bit of display. But he will have troubles enough without hunting for extra ones. The speed alone makes the piece an endurance trial; the long *crescendos* must be well balanced; the *staccatos* often light as well as rapid; and the sixteenth notes clear and even. Everything should be a rush of brilliancy, and the witches' dance, as usual, seems more like a witches' race.

#### FUNERAL MARCH—MENDELSSOHN

Mendelssohn adopted a motto in connection with his work, which few people do; more than this, he lived up to his motto, which still fewer succeed in doing. His guiding phrase was "Nulla dies sine linea," or no day without its line, at least, of composition. Sometimes this did not work any too well, and we can see that on some of the composer's "busy days" the highest inspiration would not always come. Mendelssohn was a genius, as his wonderfully graceful Scotch Symphony and "Hebrides" overture will show; but he wrote so much that not all of his compositions were works of genius.

For this reason it has become fashionable to sneer a little at the "Songs Without Words." But if some

of them are rather conventional in style, they are still well-balanced examples of musical form; while some among them have the material, as well as the shape, of real musical gems. Among the latter the "Funeral March" stands preëminent.

This little funeral march, like most of Mendelssohn's works, is readily analyzed, and found to be a clear three-part song-form. There are four measures of introduction. The eight-bar period that follows (beginning on the last beat of the fourth full measure) is equally divided into antecedent and consequent, eight bars being ample for a period in slow *tempo*. This is then repeated. An eight-bar episode follows, with two four measure groups, but no cadence. A suggestion of the introduction figure serves as a hint of a returning passage. The return of theme is complete, but we find the cadence evaded twice before the period ends. The introduction figure is used as a coda.

The form is apparently simple, yet it is worth while to notice the little embellishments that the composer has given it. To begin with, the theme has richer and richer harmony in its successive appearances. Then the evading of its final cadence twice (the "third time never fails" to bring it) serves to heighten the climax. The use of introduction material in the midst of the actual form is another interesting touch that is especially characteristic of Mendelssohn.

But the music—it unites simplicity with massive grandeur in a way that makes analysis and criticism lose themselves in enthusiasm. For its length, this is surely the most impressive funeral march ever written. It formed a fitting lament at the composer's own funeral, where it was played in the band version arranged by Moscheles.

In playing this piece, let the introduction figures ring out clearly, with a significance like the trumpet-calls on the Day of Judgment. The theme may then begin in accurate time, as for a march, and with moderate power, so that it may be repeated more strongly later on. The expressive swell in its third full measure should be fully given, with the proper subsidence to the softer style of the second phrase. There is protest at first, then lament, and resignation to the inevitable in the cadence. The theme should repeat with a little more strength in all its parts, although marked no louder; but the cadence may still be kept very soft, to allow for a rising tide of expression in the first four measures of the episode. There may be a very slight diminuendo (not marked) to the forceful outburst of the trumpet-call figure, now poignantly mournful. Then the theme returns with fullest power, and gradually dies away. But the dying away should come slowly, so that the notes are not really faint until the last two-bar cadence of the theme. Then the coda is made the faintest echo of former power. All through the work the *maestoso* style must be remembered, and all *rubato* avoided except for a little permissible emphasis of the evaded cadences by a slight hold, and perhaps a slight freedom at the end of the introduction and of the episode.

#### HUNTING SONG—MENDELSSOHN

When Mendelssohn wrote his "Songs Without Words," he gave very few names to them. The "Hunting Song" is one of the few that he christened himself, and the music is so appropriate that we can hear the horns of the hunters echoing through the piece. A few others, such as "Gondellied," "Duetto," "Volkslied," etc., were named by the composer. Such names as Spring Song and Spinning Song were given by others, but received his approval. But the frequent names of recent editions are entirely unauthorized by him. Stephen Heller was responsible for a number of them, and he was rather too sentimental. Sometimes the titles fit, as with No. 9, now widely known as "Consolation." But at times they seem rather inappropriate. Thus No. 20 rejoices in the attractive name of "Fleecy Cloud"; but the piece is more full of loud crashes and *sforzando* effects than almost any other in the complete set. Certainly no "fleeciness" is in evidence, and if there is any cloud at all, it must be a thunder-cloud in the midst of an extremely active session. No. 33 is called the "Pilgrim's Song." But it is so full of syncopations that we are forced to imagine a pilgrim of rather unsteady voice and gait.

Sometimes Mendelssohn included some of his gifted sister Fanny's compositions with his own, and this is true of the "Songs Without Words." He lived at a time when it was held a reproach for women to compose, although women composers have been in constant evidence ever since the Middle Ages. Mendelssohn met with a deserved punishment when Queen Victoria tried to make him feel at ease by admiring his song "Italy," as he was forced to confess that his sister had written it. Fanny Mendelssohn shone as a pianist, even if suppressed as a composer. Both she and her brother had finely moulded hands, and were said to possess "Bach-Fugue fingers." But the reader will find women composers frowned upon even as recently as in Chaminade's girlhood.

But although Fanny probably wrote some of the "Songs Without Words," we may feel confident that the virile "Hunting Song" is by Mendelssohn himself. Even in the introduction we hear the joyous horn-calls, and they resound with recurring beauty during the piece. The form is three-division, with the chief period having a four-bar antecedent and a much longer consequent in both appearances. So the first phrase, after the introduction, need not be started too loud, as there are several climaxes coming. The first one occurs in the antecedent (bar 8 from beginning of piece). Then there is a shading off to softness until the horn calls enter in the left hand (bar 15). These little fanfares are to have the strongest emphasis. Then the song resumes its progress, working up through the *crescendo* to a climax five bars before the repeat dots, and this climax should be more emphatic than the one in bar 8. Now come more loud



horn-calls, alternating between the hands in the episode on p. 2. Then the episodic matter continues to the brief suggestion of horns in the third staff, and octaves (wrist action) lead to the return of theme. The latter begins in the left hand, and must be fully brought out. Both hands then bring the altered consequent to a close in measure 69, on page 3. The coda, bringing in a bit of the introduction in skilful Mendelssohnian style, soon changes to rapid broken chords in the right hand, which need not be made too loud, as the left hand keeps suggesting the song. But in the last eight bars of rapid work, the right hand may be kept prominent, and shade off gradually, like the rustling leaves of the forest, ceasing their murmur as quiet resumes its sway. There are thus three suggestions to bring out—the joyous song, such as hunters might well sing of the free forest life; the horn calls that “set the wild echoes flying”; and the gradual silence of the forest.

#### IMPROMPTU, Op. 28, No. 2, A $\flat$ MAJOR—

HUGO REINHOLD

The student should have a clear idea as to the meaning of the title of this piece. An Impromptu was no doubt originally intended to mean an extempore composition. But since a work put on paper is no longer a true improvisation, the use of the term, as applied to printed compositions, suggests one that has the character of extempore performance. This quality is quite distinctive of the Impromptu under consideration.

The rhythm suggests that of the polonaise, especially in the cadence at the end of a measure, in the eighth, for example. To execute the two groups of thirty-seconds in the first and other measures the student will find it best, at first, to play the notes as a solid chord, as if printed as eighth notes. Once the hands have become familiar with the position required and the correct rhythm has been fixed in the mind, there should be no trouble in making the quick finger motions required for the arpeggiated form. The movement will be held by centering attention on the first note of each of the groups. Toward the bottom of the first page of the music the two triplet groups to one count can be learned in the same way as that used for the four-note successions.

The middle succession affords excellent material for exercise in playing successive melody notes with the thumb simultaneously with accompanying notes by the other fingers of the same hand. The florid passages for the left hand in this section will call for separate and careful practice. Each triplet must come in the movement used for the eighth notes (melody notes) in the right hand. This idea of the rhythm is emphasized for the reason that if the student secures a clear conception of it, the elaboration into notes of small time value comes more easily.

#### VALSE, Op. 10, No. 2, A MAJOR—

SERGEI RACHMANINOFF

This waltz, from the pen of one of the foremost Russian composers of the present day, makes a very attractive concert number not only because of its fluent melodic quality, but also because of its strong rhythmic swing within the waltz movement, an effect which the composer achieves by the use of dotted notes and ties, the result being a distinctive alternation of regular motion with syncopation.

One characteristic of Russian music may be seen in this waltz, that of using an auxiliary note in the melody on the naturally strong counts of the measure, thus introducing the element of dissonance on accented parts of the measure and keeping up the demand upon the attention of the hearer. For example: D $\sharp$  in the first measure, E $\sharp$  and G $\sharp$  in the fifth, A $\sharp$  and C $\sharp$  in the sixth, and other instances which the student will readily discover. The opening theme is in A major and the first contrasting theme, beginning with the third count in the fourth measure on page two, goes into the relative minor, F $\sharp$ . Turning next to the last two measures on the same page, the student will find a point of interest in noting how the notes C $\sharp$ —D—C $\sharp$  are used to lead back to the first theme this time in the octave higher, when it returns in the first measure of page 3, with a new treatment in the accompaniment.

The middle theme, in D $\flat$  major, is a fine example of the modern polyphonic method. The movement in dotted half notes presents a melodic succession, which the bass accompanies in parallel thirds. At the same time the right hand carries a melody between the extreme notes of the octave successions which becomes more complicated, chromatically, a little further on. It ought not to be necessary to point out to the student that passages such as these need careful treatment to give them their true value.

#### THE SPINNING SONG—MENDELSSOHN

The “Bees’ Wedding” is a pretty title for this little “airy-fairy” piano piece, but the idea of spinning as the accompaniment to the voice has appealed to so many composers, that this was also probably in Mendelssohn’s mind. It is a good specimen of so-called programme music. In olden times the well-to-do people had a spinning room where their ladies and maids would sit together, and very probably sing to the whirring accompaniment of their wheels. Like most of the “lieder” in this collection, there is here no contrasting thought—just a homely humming ditty such as a young girl might indulge in, when well pleased with herself and the world at large. The charming homely melody is borne upon the incessant rush of sixteenths, which you may take for the whirring of the spinning wheel.

To play the piece well, you must have a light finger,

a still hand and above all a loose wrist. The advisability, or shall we rather say, the necessity, of a separate study of each hand's part should be apparent to the most casual student, and the longer continued, the better; even after years of playing, this separate hand practice is absolutely necessary to make it "go," or shall we say "whirr!"

All the sixteenths in bar 3 must be equal and continuous; do not mind the *staccato* dots here, they are ideal, but, of course, the *staccato* eighths in bar 5, for instance, must be as crisp as possible. In the left hand, bar 3, the extended eighths, and still more the sixteenths in bars 5-6, require the most persistent and searching practice; look well at the keyboard for each note.

There are several different fingerings current; no two editions agree, and the best course is to take that most suited to the individual hand. For instance, bar 3 *may* have thumb on F or E, bar 10 *may* begin as an alternative fingering with 5, 3, 2, all the descending figures in broken fourths *may* be played with thumb on each under note and this procedure *will* probably repay you in bar 16. The style in bar 17 is all-important; in slow practice dwell on the first of each of the slurred notes and lift the left hand clean out at the rests; so many young players allow their fingers to "dawdle" on the keys.

At bar 26 we came to the two slurred chordlets which form such a feature in the piece; whatever fingering you use, note the cross accent on the first. At bars 60, 62 do not let the extra notes worry you, but keep them all quite equal, unless you are playing with metronome.

The four bars from 73 are very difficult, chiefly owing to the hand becoming fatigued. Particularly weak is the fourth finger on G, bar 75, which is unavoidable; perhaps it would be well to pencil in a "tenuto" mark over it, so that in slow practice, "rubato," this fourth finger may be on its best behavior. At bar 76 we have a broken chord which, easy enough in itself, must not be "rushed"; I would even recommend in slow practice a slight "retard" at the end of each, see bars 12, 14, 41, 43, 45 and 76.

It is amusing to hear how often the tired fingers "cook" the left hand figure, bar 83, for hardly any amateur plays the sixth note correctly; but perhaps Mendelssohn himself would be lenient, if the rest were well and cleanly played. Mind the tied note in 88. The "roulade" at 92 should be practiced with a still hand, and the left hand chords lifted out crisply.

#### SPRING SONG—MENDELSSOHN

The story that the accompaniment for this song was the outcome of the invasion of young children upon the privacy of the composer at the piano bears upon the surface the impress of probability. You may picture him pushing away his little tormentors first

with one hand and then the other, and yet, either by finger or pedal sustaining the new born melody.

"Spring Songs" are always blithe and full of hope and promise, and this one is no exception. It is difficult to say how this impression or feeling may be present more in one melody than another, but you have the composer's own title that it is "programme-music." Besides this we all agree that in the gentle flow of melody there is a certain open-air feeling of warmth, perfume and sound of birds which others besides the sophisticated may appreciate. This feeling arises perhaps more from the pretty *arpeggio* accompaniment than from the melody.

As in most of the other "Songs Without Words" you are asked to play a melody, and to partially accompany it with the right hand, without disturbing it in the slightest. The left hand work is divided between the bass octave and the little broken chords of four notes. Try to hear in every bar three distinct parts; the melody, the bass and both *arpeggios* combined forming the accompaniment. The *cantabile* cannot be too full of tone, the *arpeggio* cannot be too brilliantly played, the octave cannot be too lightly touched. A small hand is handicapped in the attempt to hold down each note, for instance, in the first bar, the first inversion of A major, as the fifth finger on the black key is risky; it is apt to slip off, but the pedal may come to the rescue. Besides this, you should change that finger to the third, so that no break is made in the melodic group of five notes. It is little use doing this if the tone be disturbed, and therefore eye, ear and touch must be critically brought to bear upon the question. Think of each little *arpeggio* as having equal notes, not the larger printed final eighth as being any more important than the small thirty-seconds. So, however slowly you begin, let the accompaniment be brilliant and plucked sharply out like a harp. A steady hand is requisite, or the melody note will be shoved off. It is a good plan in separate practice to play the left-hand chord of each bar, say four times, then three, twice, and finally all chords consecutively, without bass note.

This may be done quite broadly and firmly; and if you can identify each particular chord, for instance, bar 3 is the supertonic, bar 5 the dominant seventh, so much the better will you play it, and the sooner and safer will you commit it to memory. There are certain chords which small hands will be glad to shorten, as at bars 1, 27, 29. Make the pretty ornament at 24 sparkle. The different accompaniments to the same melody, bars 29, 33, must be compared and understood; the D sharp at 29 is a melodic passing note; the first time it is accompanied with the tonic chord of E, the second with the diminished seventh chord. Again at 36 the melody is over a pedal note E, but at 39 it is enriched with moving chords and the phrase elongated. At 43 the four sixteenths are "developed" until they become eight in the dainty "cadenza," which you must play prettily. At 58 a seventh makes its appearance. Compare it with bar



9, and the bass note is stationary. All these points are useful if you would play it from memory. The pedal is necessary all through, but I have said so much about its "clean" service, that I would refer you to other "notes."

SONG WITHOUT WORDS, No. XXII, Op. 53,  
No. 4, IN F MAJOR—F. MENDELSSOHN

The student who takes up this piece either as a lesson assignment from his teacher or merely as a matter of recreation will find in it ample material for practice in chord playing, and in that form of the subject which makes considerable demand upon the technic, that of playing a melody with the outer fingers of the right hand while those on the thumb side furnish an accompaniment of repeated single and double notes; another phase of the chord technic demanded in this number is that of making clear the melody notes which are the highest tones of the chords.

Quite a number of wide stretches are called for. In general the student should play all stretches of a ninth without arpeggiating. The second measure shows an example of the two points. Use the pedal as marked but do not permit the repeated chords or double notes in the left hand to become heavy. These tones and the accompanying tones in the right must be of the same quality and power, always subordinated to the melody.

The form is that of the simple three-division Song-form. The first theme is in F minor; the contrasting theme, which first appears in the tenth measure, is in the relative minor, D. It is used in the fifth measure from the end to make a sort of Codetta—it is not of sufficient proportions to call it a Coda—and easily progresses back to the final cadence in the tonic.

SCOTCH POEM, Op. 31, No. 2—

EDWARD MACDOWELL

Perfect poise and balance between the hands is demanded in the opening measures of this piece. The descending arpeggios should sound as if they were played by one hand. In the seventh and eighth measures make no attempt at getting a mathematically exact distribution of the four-against-six groups; if each hand can perform its part perfectly at the required speed this matter will take care of itself. In the movement marked *Andante a piacere* let the melody sing out clearly above the arpeggiated chords, and do not sustain the latter with the pedal—they should sound *quasi pizzicato*.

The form is the simple Three-part Song-form. Very few modulations occur—the whole composition centers around F minor and the opposite mode F major. Transient suggestions of the Keys of C minor

and D minor are given in measures 7, 11, and 34, respectively.

TRÄUMEREI (REVERIE), Op. 9, No. 4—

RICHARD STRAUSS

This piece is probably the best musical representation of "dreaming" ever written and surpasses the famous *Träumerei* of Schumann, which, though a very beautiful piece of music, is too regular in its harmonic and formal structure to suggest much of the dreaming idea.

It is hardly necessary to mention that interpretation is everything. What technic there is consists more in the ability to control fine and delicate gradations of tone than actual dexterity. Endeavor to obtain an ethereal, nebulous effect, in which definite, clear-cut outlines are lacking. Observance of the following points will assist toward this end:

Use the *una corda* pedal throughout. Avoid a strict tempo, making discreet use of the tempo rubato. Play the arpeggiated chords with a slow arpeggio roll, not a rapid one. Finally, students who understand their harmony well, and whose ears are trained to fine appreciation of tone-color, may make an exceptional use of the damper pedal. The fundamental rule of pedaling, "change the pedal with each change of harmony," may be disregarded, and pedaling employed which intentionally mixes, or blurs, the tones of two different chords. It is impossible to say just where, or to what degree, this effect is possible; it is such a subtle and delicate one that its employment must be left to the taste of the individual player and to the tonal qualities of the piano used. But only students who can analyze chords and who know exactly what they are doing should attempt it. For example, on page two, first measure, an enharmonic change of the first chord will cause it to read, from bass up,  $A\flat-C\flat-E\flat-A\flat-E\flat$ , which is the subdominant triad in  $E\flat$ , with a minor third and progresses easily to the secondary seventh of the key of  $E\flat$  major, of which the dominant seventh appears in the following measure. The return to  $G\flat$  minor is along similar lines.

RONDO—MOZART

Almost all the old rondos are light and genial in character; and this one, although in minor, is no exception, as its rhythmic style and many major contrasts will show. Bach said that the piano was "only fit to play rondos on"; and it is true that the light clavi-chord tone had more expressive power. Mozart was not especially fond of trying new effects, though he did write a piece, it is said, which took the hands to the end of the keyboard, and left a note in the middle to be played by his handsome nose. This rondo, then, like many others of its period, was most probably written for the spinet or the harpsichord, on which the tones were bright enough, but of short duration. These

tones were less powerful than the piano notes, and the plucking of the strings made a true pianissimo impossible; so in playing this piece the dynamic changes must be moderate. The old *tempi*, also, were moderate—the slow ones less slow, and the quick ones less quick, than at present. Therefore the *andante* should not be dragged, but played at a metronome mark of about ♩. = 63. This rondo relies mostly on the fingers, for which it is a good exercise. The earlier instruments did not demand wrist or arm action.

Play, then, with a light, elastic touch throughout. When possible, introduce an expressive melodic style. This is prominent only in small passages here and there—in the chief theme when possible, at the beginning of the *dolce* section, and so on. The rest must be technical ability, with shading made clear but not overdone.

This piece is an excellent example of the older style of ornamentation in music. The frequent embellishments in such works are the most doubtful legacy we have received from the old composers. Many teachers disagree as to their execution. Even the authorities of early times differ from one another. Carl Philipp Emanuel Bach, for instance, and Leopold Mozart (the composer's father and teacher) sometimes contradict each other absolutely.

Referring to the section on turns in the article on Doubtful Points, it will be found that most of the turns in this rondo are clear enough in intention. Turns after dotted notes, which give the note half its value, a descending triplet with the note in the middle filling the other half of the value, and the note again taking the value of the dot, will be found in measure 17, and in measure 30, and in later appearances of the same theme. The turn in measure 7, becomes a quintolet of 32nd notes, and the three in measures 26 and 27, quintolets of 64th notes. The last three, with the turn over the note, might be quadruplets, but as they begin little three-noted figures, they may be held important enough to have the quintolet shape and begin on the note printed. But in measure 164, we find a turn over a note that is to be taken as a quadruplet. Turns like those in bar 4 of the *dolce* section cause the note to be held for half of its value, and followed by four 32nd notes. The turn after the long note in measure 14 should be given as four 64th notes, if possible.

The little trill in the measure before the last on p. 8 may consist of five or seven notes, beginning and ending on E. The mordents (measures 178-180), (an upward mordent, or *Praller* type) must be given as a triplet of 32nd notes. The various grace-notes (as always with short grace-notes) must start on the beat, and not before it. The portamento in the 80th measure is the usual pianist's portamento—not a *staccato*, but a linking of the two E's in which both are given a slightly pressing accent, and very slightly separated from each other. The *staccato* effects in the *dolce* theme must be given by the finger, which should be lifted as much as the speed will permit. Clearness

is the chief requisite in performance; and if this is present, the clean-cut form of such a work becomes fully evident.

Gounod, Elgar, and others consider Mozart incomparable, and for his time he was a master of clear expression, if not a radical pioneer. This rondo can hardly show the balance of his later symphonies, or the brightness of his opera scores, but a light and accurate style of playing will make it a solo of sufficient charm and delicacy.

#### MELODIE—PADEREWSKI

This piece is one long mellifluous strain, constructed, if we may use so prosaic a word, in the familiar "song form." Melody here comes as readily to the composer as the song of the nightingale which pours forth its golden notes unbidden with artless ease. The form is, an eight-bar phrase, with enriched repetition, a middle section still more rich in imitative work, lasting to the cadenza, and the theme again at 37, with a highly developed coda which may be said to begin at 53. The touch required for the opening cantabile is that "kneading out of the notes by the fleshy part of the finger with the keys pressed as though with a boneless hand and fingers of velvet; the keys should be felt rather than struck." So wrote Thalberg, who himself possessed an extraordinary rich and full tone.

First the student must appreciate the careful and painstaking way in which the work has been fingered, leaving nothing in doubt, although in one or two places, for instance, bar 19, it is only fingered for a large hand. Yet the fingering of this bar is instructive—the object is to permit the upper slurred notes of the left hand to be *legato*. The melody is marked "sonore," and may be played with a big sonorous tone such as described above, taking care to phrase it according to the long slurs. The accompaniment all through is difficult and deserves to be studied alone, with the pedal from start to finish, until it sounds as free and easy as though you had three hands, one for the melody and two for the accompaniment. At bar 10 an *obbligato* part appears, taken from the ninth bar. The function of bars 10-11 is not easy. The sliding fingering in the melody, bar 13, shows you again how all important is the carrying forward of the tone. The second strain begins at 19, with the same rhythm as bar 3, showing no great contrast; but the added interest is in the canonic imitation a bar later in the left hand; this is no mere accompaniment but an additional melody, albeit the same. If one marks the first quarter, respectively, of bars 19, 20, also 23-24, preferably with a red pencil, he will see the meaning, and imitate the first theme. Make a ritard at bar 22. The following passage of eleven eighths is thrice sequentially treated but not this time in imitation; instead there appears a new accompanying theme in bar 27. The left hand of these bars is particularly



hard to play smoothly, with equal prominence to the upper theme. Do not slacken or lose your hold of the tone in bar 33, but keep it up strong till the melody returns afterward with full *forte* tone. At bar 41 the music again shows how careful one must be not to break the *legato* melody; slide the two thumbs on the tied note without striking again. At bar 43, a good command of the keyboard is necessary; one "must know his way well about." The left hand chords, marked with a wavy line, at bar 49, are difficult; also the "con passione" bars will require practice before freedom and strength are obtained. When the leaping accompaniment has been made comfortable in bar 75, the final melody at the "calando" must be played with Thalberg's touch.

CONSOLATION (SONG WITHOUT WORDS,  
No. IX), Op. 30, No. 3—F. MENDELSSOHN

The opening passage of this piece should sound as near like the effect of a harp as the piano is capable of giving. Float the entire E major chord with the damper pedal and make a very slight crescendo and ritardando toward the end of the passage. The melody begins in the second half of the third measure. Outline the theme with a clear, singing tone, and see that the lower voices are sustained, as written. In spite of its apparent simplicity the piece contains several tricky places. In measure 5 the rest on the second count is essential to the attack on the following phrase. Another place is in the eighth measure where the peculiar fingering used in the melody is necessary owing to the fact that the E in the alto voice has to be held and progress smoothly into E#. Combinations also occur in the first four measures on page two that demand care; they all relate to preservation of the *legato* and the distinction to be made between tones of the melody and those of the accompaniment.

The student should be warned against one error in analysis. If at the end of eight measures, in moderate or slow tempo, he finds a full cadence, the phrase may be an antecedent, but the chances are against it. It is probably an entire theme, with the last four measures forming a free consequent.

ROMANCE, Op. 2—JOACHIM RAFF

The chords on the first page of this piece illustrate the semi-staccato touch. Each one should be very slightly detached. The melody is in the upper voice; bring it out by assigning a little more weight to the fingers playing it, taking care, however, not to arpeggiate the chord. In measures 1 and 3, and similar places, make a slight ritardando on the three ascending eighth notes, dwelling a little on the top note, and resuming the tempo as the melody descends.

A new theme enters in the last measure on the

page. The accompaniment figure should sound as though played by one hand. Subordinate it, not allowing the first three sixteenth notes, played by the right hand, to sound as part of the melody. The effect should be as if each sixteenth note represents a string plucked lightly by the fingers. Touch the key with just enough pressure to make it sound gently, thus differentiating the tone from the half note. Do not allow the fingers to remain on the keys. Play the first half of the cadenza at the top of page three brilliantly, making a decrescendo, as the passage descends, and "tapering" it off smoothly as it leads into the return of the first part.

The form used is the simple Song-form. The first theme is in the tonic, D major, the second in the key of the dominant, A major. In the return the composer modifies the first theme harmonically and introduces some apparently new material (last two measures of the first brace, page four) but which is only an augmentation of the theme, that is, in quarter notes instead of eighths, practically a Coda.

LA COQUETTE—FELIX BOROWSKI

This effective salon piece should be taken at a rather brisk tempo but, as indicated at the beginning, *non troppo*. A light, capricious style is demanded throughout, with staccato and non-*legato* touches predominating, and with careful use of the pedal. Although the left-hand part seems quite simple, it should receive separate practice.

In the ninth measure, beginning of the main theme, is a figure which recurs often, and demands some little independence of fingers. The eighth notes with stems upward are, of course, accompanying tones; they should not sound as part of the melody. At the speed at which this piece should go it is hardly possible to play these notes with a different tone-color than the other notes in the same hand; yet if they are touched very lightly and staccato they will not interfere with the melody. The second theme, beginning on page three, in A minor, is in excellent rhythmic contrast to the first. The student is cautioned to observe the slurs over the three two-note groups with the last two eighths in the measure staccato. This is the characteristic effort of the theme and is to be carefully followed.

FANTASIA, C MINOR, No. II—W. A. MOZART

The term Fantasia as applied to a musical composition for instruments is an old one, and seems to have come into use to designate a piece for instruments in the style characteristic of the madrigal. For example, Hawkins, the English historian, remarks that the early fantasias "abounded in fugues and little responsive passages and all those other elegancies

observable in the structure and contrivance of the madrigal." Later it came to mean a composition not in strict style or form and somewhat capricious. This description admirably suits this Fantasia by Mozart.

It opens in C minor with a theme of florid quality, one which makes a great variety of technical demand upon the player, rapid scale passages, trills, turns, arpeggios, held tones with a moving figure in the same hand, passages in thirds played staccato, melody passages in the left hand, crossing of hands, florid passages divided between the hands, and other effects characteristic of the old harpsichord music. The fingering has been liberally inserted so that the student need be at no loss as to the most practical successions. A composition such as this is evidently one which the player should memorize not only as to the melody, but the fingering is of special importance in the bravura passages which require unusual speed.

It may not be amiss to add that this composition is not to be played with the biggest tone and style that the student can supply, a suggestion which applies particularly to the bass; this is much heavier in the modern instruments than in those of the time of Mozart. A light, non-legato touch is the better.

#### GAVOTTE from IPHIGENIE IN AULIS—

GLUCK-BRAHMS

It seems somewhat out of place for a gavotte, a comparatively modern French dance, to be a part of the scheme for an opera based on a subject from the old Greek classical literature. But the student must not overlook the fact that the French classical opera was an expression of French art ideas and that a dramatic performance was considered incomplete without a ballet. Hence the use of this number in dance rhythm in the opera.

There is added interest to the student in the fact that Brahms made this transcription especially for Mme. Clara Schumann, wife of the celebrated composer. It is therefore a fair inference that no technical demand is made which does not represent a point of excellence in her playing equipment. According to one of her biographers the peculiarly beautiful quality of the tone she produced, which was rich and vigorous without the slightest harshness, was obtained even in the loudest passages by pressure with the fingers rather than by percussion. The fingers were kept close to the keys and squeezed instead of being struck; chords were grasped from the wrist rather than struck from the elbow.

These suggestions will indicate the style of playing demanded in this composition, with its variety of effects, octaves, widespread chords, octaves with intermediate thirds, thirds and sixths, held tones with movement in the same hand, etc. The middle section, in which three staves are used, is notated to indicate the notes that are to be played by the left

hand, stems turned down, with the right, stems turned up. The general effect may be likened to an air and accompaniment on two manuals of the organ and supported by the pedals. This makes a satisfactory recital number for a student program.

#### POUPÉE VALSANTE—POLDINI

Eduard Poldini was born June 13, 1869, in Budapest, Hungary. Among his compositions is an opera in one act, "The Vagabond and the Princess." This is based on a story by Hans Christian Andersen, in which the princess gets into trouble by refusing a prince while he is disguised as a vagabond. It was given with some success at Buda-Pesth in 1903. Poldini has written several piquant little fairy operas, of the juvenile order. His melodic style is rather simple, but in exquisite taste, and often remarkably original.

The Waltzing Doll (which is a translation of the title of this piece) is a dainty little tone-picture, which might be a companion piece to Liadow's "Musical Box." Like the latter, it represents automatic motion, and must be played in a mechanical and rhythmic style. It has not much variety in the bass at first, but tinkles away merrily in the upper register. Yet the bass part must not be neglected, and on part of p. four it even carries the melody.

The piece may be regarded as a first rondo, extended by repeat dots. The chief theme, swingly in style, comes after four bars of introduction, and is repeated. Then comes the side-section, after the double-bar on page two. This runs its course in smoother style, and leads back gradually into the chief theme. The coda (measure 99, p. 4) is rather long for such a small work, but as it is made up wholly of reminiscent material, we can hardly make the piece into a larger form.

The automatic character of the dance is well indicated by the *staccato* phrases in the chief theme. The *legato* of the true waltz is not wanted, for the mechanical character to be suggested makes the work more like the German hop-waltz. The accents after the grace-notes should be bright, but not too heavy. As the theme is marked *scherzando*, which means jestingly, little exaggerations of effect here and there will not be out of place.

The side-section does not seem to divide itself into any regular periodical structure, or the work would become a simple three-part song-form. The phrasing, however, is quite clear, as the music separates very definitely into groups of four measures each. Here we find a more *legato* style, though it is still not to be made quite so smooth as the true waltz. The *tempo* must be kept rather quick all through. Waltzes in long-held notes, like the popular selection from "The Chocolate Soldier," for example, may be made rather slow; but this piece needs no languishing expression, nor is it to be kept slow for dancing purposes. Be



sure to bring out the melody-notes of the right-hand part, which are duly marked with upward stems. Notice that the long-held A at the end of page two is carried over to the next page as the first note of the four-bar phrase there. Make these phrases always expressive, swelling in the first two bars and softening off in the third and fourth measures. The use of the pedal should help to give expression.

In the first theme, the use of the wedge-shaped apostrophe may be taken to imply accent as well as a quick *staccato*.

In the coda (*cantabile*) be sure to bring out the four-bar phrase of the side-section, noting that the melody is now in the left hand. Here, as also in the preceding appearance of the side-section material, make a little climax in the third and fourth of the four-bar groups. After the softening that begins in bar 14 of this passage (bottom of page 4), the right hand takes the melody again. Let the pretty little two-bar figure here ring out fairly well the first time, but a little softer in its transposed position, meas. 123. Then work up to the climax (the only *f* in the entire piece), and shade off to the final suggestion of the chief theme, which must now die away to the utmost softness.

#### PRELUDE—RACHMANINOFF

This piano piece is an instance of the "barbaric revelry" with which the young Russian school blends its Western thought in such a fascinating manner. I have never been in Russia, the land of bells, but I have heard the Cathedral bells of Cologne on a festival, when the streets and lanes seemed inundated with glorious bell-music. Perhaps owing to their enormous weight and size such bell-ringing has a greater dignity and splendor than our own. In this Prelude one feels instinctively the vibrating hum of bells. Glinka relates in his memoirs how the great religious ceremonies of his church filled his heart with poetic enthusiasm. He says, when a boy, he was above everything ravished by the sound of the bells, and imitated their tones by pounding with all his force upon the brass and copper vessels in his father's house.

The string tone of the piano, an instrument of percussion, dies away like a bell, and the deep notes of the modern piano, with its full resonance, may have suggested this medium to the composer. When spelling out the difficult chords, may I plead for the poor instrument—do not let your vigor run away with you as it did with Glinka pounding his brass vessels, and make it cringe. When you have mastered the Prelude then you may occasionally give your enthusiasm full play. Of course, the pedal must be used for each of the first three bell notes, for when the pedal is down all the strings are free to vibrate, and in a well tuned instrument the richer are the resultant harmonics; even if you strike but one note more strings

than one will actually vibrate in sympathy. Therefore see that your pedal is down before you strike each "clang."

The eighths which begin bar 3, may, if you like, be considered resultant harmonies from the underlying bell notes, just as I heard them fill Cologne with their music. At bar 7, that dignified movement of the eighths (perhaps representing the swaying crowds in the streets) need not disturb your equilibrium, although the pedal will be down throughout the bar; in bar 8 pedal four times, or else it will lose breadth. Notice the forbidden consecutive fifths, bar 7-8, which give it such a barbaric touch. At bar 12 make a real *legato* in the sixths, which is for the first time feasible. The middle section is mostly on a tonic pedal and very agitated. Why so agitated? Well, for the sake of contrast! Perhaps it is the turbulence of the populace on some stirring occasion. The outburst beginning bar 36 is tremendous (count the quarters aloud, it is a fine preventive). At bar 44 the great bells clang out the theme once again, and before you can play this four-stave score, you must become familiar with certain chords. The fourth chord, bar 46, is easier read as containing C-natural repeated in the next bar; but the most difficult chord to find is the similarly placed chord in 47, which consists only of *black* notes. So many young players shorten the quarter rest, bar 54; it is worth two eighths, which should be "counted"; and in the last bar but one the rest is a half, worth four eighths.

The Prelude is full of fiery exaltation, in the usual Russian minor key, drawn in big outlines and gorgeously colored.

#### TROIKA EN TRAINÉAUX, Op. 37, No. 11—

TSCHAIKOWSKY

This is one of a set of piano pieces written for the months of the year. The "Troika," No. 11, represents the eleventh month, November, with a sleigh scene. In pictures of the Troika are seen three black horses caparisoned with a hoop of sleighbells over their necks and the occupants covered with costly furs. Here is the musical presentation and it is remarkable how even the varied motion of the horses can be depicted.

The curious rhythm is the first thing which attracts attention. The half note in the middle of each measure with two eighth notes on either side is original, and the *staccato* and *legato* treatment adds zest to the figure. There is a feeling of open air about it. Be sure that the third eighth note is lifted out of the slur, according to the established rules; keep strictly to a pedal marking which emphasizes and sustains the half note. Measures 8, 12 and 17 deserve special attention; let the syncopated eighth notes be crisp.

The galloping passage (18) is difficult because of the free chords in the right hand. Again, at the double bar we have another gait; it is as though the horses were checked into a walk. At measure 30, they toss

their heads; perhaps there is a hill to climb and the fair occupants take this opportunity for more leisured conversation.

At measure 28, some players do not make sure of the chords, two of G major and two of C major. The triplets, which appear first at measure 11, should not be "cornered," but really three; and if one counts them aloud the awkward stop on the third should be escaped.

One might surmise that the sleigh has reached the level at measure 40 and the horses are impatient to resume their journey, the sleighbells tinkling continuously in the frosty air and the snow flashing like diamonds. This effect is brought about by the use of finger staccato, when the hand is held somewhat stiff and the fingers are drawn in quickly.

Measure 50 is hard to read because of the strange sharps and double sharps, but, "like an egg full of meat," one must digest this measure slowly. Study each hand separately, each quarter of the measure, and observe the "ad libitum" at the end of the phrase.

#### TRÄUMEREI, Op. 15, No. 7—ROBERT SCHUMANN

This composition is so well known as hardly to need an extended analysis. It is one of the classics which has worked its way permanently into the popular consciousness, and which everyone knows and loves. In spite of its enormous popularity, artistic renditions of it are not frequent; its apparent simplicity has encouraged students to attempt it while still unprepared. Like some poems purporting to be written for children, but really appealing more to adult minds, *Träumerei* requires more maturity of insight and a keener perception of poetic ideas than is possessed by the child under fifteen. The title does not imply a dream during sleep, but the waking dream, the reverie.

Little need be said about playing it further than to insist upon a legato, sustained, singing tone, not only in the melody, but in every voice. The wide stretches in the left-hand part are much better performed by hands capable of holding down all the notes, and not depending on the damper pedal to sustain the bass.

#### THE ANGELUS, Op. 140, No. 1—PAUL LACOMBE

This piece seems to be built on a double thematic basis, that is, two motives are prominent in it and are very nearly on an equal footing. In the first measure the uppermost melody in the right-hand part is the principal one, while under this, also in the right hand, is a counter-melody, which must stand out clearly against it. It consists of the notes D, D, C, A (the first accent mark applying to the D). At the ninth measure the independent character of the two melodies is more evident; each hand presents one. Here the accent marks merely mean that the counter-melody is to be distinctly heard, not that it is to be thumped out. At the change of signature to two

sharps the counter-melody drops out. From here on use a very smooth, harp-like effect in the accompaniment.

A suggestion for interpretation may be obtained from the definition of an Angelus, which is a form of devotion said at morning, noon, and night at the sound of the angelus bell. Whence the common acceptance of the word as including the idea of bell tones.

#### LA FILEUSE—RAFF

This is a piano piece, pure and simple, and seems to have been suggested by the genius of the instrument. Like a "Song without Words" there is here no contrasting thought. It is just a pleasant melody hummed by a girl over her spinning-wheel; the whirling of the wheel is produced by the graceful *arpeggio* divided between the hands, and the song is "sung" by the little fingers of the right hand, the whirring going on unceasingly, but the voice part intermittently. Raff had a great gift of melody, and even in his figure of accompaniment he is melodious. Be sure you lift your left hand well up aloft in this figure (bar 16) after it has played its three notes. Never mind if it looks showy, so much the better here. Try and run the hands into each other until you can do it with zest and relish, then, at bar 14, they will fly off in "bravura." The effect aimed at should be great smoothness and distinctness, both so well knit together that it sounds as though played by *one* hand. At bar 16 the left begins and ends the bar, but the right hand has the additional task of carrying on the melody.

The difficulty is to make the melody "shine," and yet, with the same hand, to do justice to the moving accompaniment. What makes it still harder is the wide stretch sometimes demanded, but we will see which bars must be altered later. In this particular study, I have always recommended the use of what I call a "wheel," by which is meant a difficult technical section to be repeated over and over again (which it may or may not be necessary to alter), until by constant repetition, the discomfort, or the trick (which probably Raff could do to perfection) may be overcome. For instance, in bar 16, pencil a ring round the eight notes which begin on D sharp, and repeat them over many times. Other "wheels" at bars 18, 26 (more difficult), 30 and 32; but you will experiment yourself and find the remainder. The novelty of the motion is the curious call on the pointing-finger to move its tip to the next scale note.

The notes you will probably have to omit are the fourth from the end of bar 24; similarly 27. Keep the pedal well down for six bars at 49, for it is all one chord, the diminished seventh, and it should terminate at bar 55 with a sudden quietude.

Those few notes at 90 which form a connecting link are mostly hurried and spoilt, but the "boggle," mostly with amateurs, takes place at the passage at 104. If



you will measure off six and four notes alternately from the thumb it will help you. All are black keys here, and therefore give little fingerhold, but the disadvantage is repaid by the beauty of this rare key.

### NOTTURNO, Op. 54, No. 4, C MAJOR—

EDVARD GRIEG

This is one of the most popular of Grieg's piano pieces; its originality of melodic and harmonic treatment and its unconventional style have made it a deserved favorite.

Cross the right hand over the left for the first note, as indicated by *sopra*. Play the thirds in the left-hand part very softly, with careful observance of the ties and the sustaining of the counter-melody in the bass. There is some danger of making the accompaniment sound like a waltz; be sure that no such effect is produced. In the fifth measure occurs a two-against-three rhythm; it is no different from other cases of this rhythm previously encountered, except for the tied notes in the left-hand part. It is this use of syncopation in the left hand which gives the feeling of a sort of atmospheric background, not a mere musical accompaniment.

The most difficult part of the piece technically is the section beginning at *Piu mosso*. The double notes in the right hand, if found troublesome, should be subjected to slow, careful practice.

This piece, as is the case with most of Grieg's smaller compositions, is in the Song-form in three sections. The first is in C major, the middle in several keys, A major, D $\flat$  major, returning to the tonic through G major.

### ETUDE, Op. 10, No. 5—F. CHOPIN

Besides its great technical value, the "black key study" holds its own as a prime favorite. Its exuberance is catching. Its only competitor among the Etudes is perhaps the octave study in the same Key. As a piece for digital display, it is unrivalled, but the excessive speed in which the "great pianists" indulge requires effort to follow, even by those who are familiar with every note. If practised too quickly the fingers become stale and it must be temporarily laid aside.

The black keys are raised and therefore offer a narrower fingerhold; hence this study has a difficulty all its own. The best way is to take the "bull by the horns" and first discover, then focus the difficulty. If your hand is undersized, exception may be found to some of the fingerings. The first measure is repeated as the second, except that the third finger is preferably used instead of the fifth. The gist of the difficulty lies in the third Triplet, fingered 1, 5, 2. Practise this persistently until the hand begins to tire, then turn your attention to another "wheel." Observe the proper use of the fourth finger. A similar fingering occurs

in measures 24 to 30. To secure equality of touch practise the right-hand notes with every possible accent. If you write a line out in three different groups of Triplets, you get quite another passage. Either the metronome or the tap of the foot is advisable. This searching treatment may be applied to any passage of equal notes, with *no* accompaniment. To reverse the accents in twos at measure 23 is easy enough if you begin the measure on the count. To begin on the second sixteenth note is bewildering, yet it is to be commended. Do not treat measure 27 in this way, because of the flying notes. In measure 33, the thumb is on each accent of fours; then on the second finger.

Technically the left-hand part in measure 55 is unusual; reverse the accents in separate practice. Measure 57 is still more difficult, because the hand is fatigued. The passage at measure 69 is curious, with the repeated ninth on the first and third group; see that the three groups in the bass are not similar. The extensions in the left hand are difficult on account of the small fingerhold of the black keys.

### POLONAISE MILITAIRE, Op. 40, No. 1,

A MAJOR—FRÉDÉRIC CHOPIN

The word "polonaise" is originally an adjective meaning "Polish." It has become identified with a dance rhythm which is distinctively of the Polish people. This dance was essentially military in many respects, and in his works of this form Chopin has generally used material which suggests the warlike side of his people and their history as a race of heroic ideals and dashing bravery.

The student must have a technic for chord and octave playing; he must be able to make a distinction between legato and staccato; he must play repeated chords; he must play trills, with a short chain-trill as on page four. But when he has mastered the piece he will feel that he has added to his repertoire a composition of which he can make effective use, for his own enjoyment, and for that of his friends.

### POLISH DANCE—SCHARWENKA

There are two Scharwenkas who are celebrated as composers, Francis Xavier Scharwenka (he has now dropped the first name) who composed this piece, and his brother, Ludwig Philipp Scharwenka. Both have written in the largest forms, but Xavier has achieved the greater number of successes. His first piano concerto (he has written four) is a very striking composition; his opera "Mataswintha" is highly spoken of; but among his smaller works the Polish Dance has gone all over the world.

Xaver Scharwenka is himself a brilliant pianist, and both he and his brother are successful teachers. They founded a Scharwenka Conservatory in Berlin, which was afterward united with the Klindworth

Conservatory. The two brothers came to New York, and founded another Conservatory there in 1891, but afterward went back to teach in Germany again. They are of Polish birth and parentage, Xaver having been born in the province of Posen on January 6, 1850.

The present writer met Xaver Scharwenka in Copenhagen, where the composer was stopping during part of a concert tour; and the great popularity of the Polish Dance was mentioned at that time. Scharwenka was told, "You will hear the sounds of your Polish Dance as you approach America, for all New York is playing it." The writer recalls the fact that when Scharwenka had found this work constantly played in our country, he said, "At any rate, the Americans cannot say that my works lack Polish!" After he had been in New York a year, the present writer asked him what he thought of the American pupil. "Excellent here," he replied (pointing to his fingers) "but very poor here" (pointing to his head). This criticism may be taken to heart by many an American student. The theoretical education must go hand-in-hand with the technical, or a poor result will be attained.

The work is somewhat in the Mazurka vein, with its many syncopations and accented structure of accompaniment. In shape it is a song-form and trio, with one striking exception in the guise of an interpolation. The student will readily find the three-division song-form filling the first page and the first two lines of the second. Play this with considerable forearm action on the syncopations in the chief theme, but give a smoother finger-action in the second theme, making a good contrast between the two.

The trio is in two-period form, with partial return, each period being repeated. The phrases here are each four measures long. The little introduction of four bars plays an important part. Give it sweetly, and in rather free *tempo* at first. When it comes back slightly changed (top of page 3) let it be like a pleasing memory, pensively played.

Then the whole first part returns. But while the countertheme is in full swing, it suddenly becomes slow, pauses a little, and then stops (bottom of page 3), but without a cadence. Now memories of the trio come back, and must be played in a far more dreamy and irregular manner than before, until another pause is reached (end of system 3, p. 4). Then suddenly brush away all dreaming, plunge into the chief theme, and play it to the end with more spirit and resolution than ever.

The contrasts of pensive dreaminess and bold insouciance are immensely effective, and the simple device of interpolating parts of the trio in the return of the first section gives splendid opportunity for a strikingly poetic style of performance.

As a rule, the young composer should not take liberties with form, though he may vary it, within judicious limits, and obtain excellent effects thereby. Many great musicians have disregarded rules, but in such cases the results justify their action.

#### IMPROMPTU—SCHUBERT

This tender little lyric remains in my memory as played the last time I heard that grand old master Charles Halle perform. It just suited his quiet, ineffusive style of playing. Amateurs so often exceed the speed which this leisurely moving piece will bear—even in the Trio there is no necessity for brilliance. What bountiful melody and lovely transition! We hear to-day so many wonderful transitions, but the fount of melody seems somewhat dry.

The accented second beat is very characteristic of Schubert, but it very often disturbs a young player's idea of triple time. If in doubt I would advise you to strike the tenor note three times in each bar, as in bar 3, until you are satisfied you feel the correct time. It is surprising how many can find a wrong time—and yet they do. As a general rule dotted notes do not receive their full value; indeed, in many cases, they may be held down, if anything, rather longer than their value.

Take the melody notes in bar 3 specially under your care and lengthen the E-flat in bar 7 somewhat. The turn, bar 15, consists of five equal notes. The pedal is very effective for the repeated chords at the double bar, but its absence is quite as effective in bar 19.

The Trio, like the Allegretto, has the left thumb on the dominant which should sound like a horn note, suggested by the accent over each. The difficulty is one of part-playing, one part overlaps the other. Although the bass notes are not slurred they should last one until the other, the horn note in the tenor being quite independent and a prominent feature of the music. It will be well to compare the third and fourth bars after both double bars; the difficulty here is not great, but lies in the constant change of note. Perhaps a slight *ritard* on the fourth bar in each case will assist you. Keep the pedal down for six bars during the A major *arpeggio*, the first inversion of which is difficult, having the thumb on the black note.

The trill on two black keys must end with a graceful turn before the inharmonically changed note. What bungling and rumbling have we not heard at this passage? Start with thumb on A, and in groups of thirty-seconds and a *ritard* on the added E-sharp you will run round neatly on to the same note, G-sharp, otherwise A-flat. When you have mastered this, make a melting trill, but do not forget the *ritard* at the finish.

#### SLUMBER SONG—SCHUMANN

Probably one of the oldest forms of music came from a mother's voice as she rocked her infant's cradle. A collection of the cradles of each nation would be interesting, and so, too, the words of their lullabies not necessarily set to music. Several beautiful modern examples arise in the mind as we recall the "Berceuse"



of Chopin, the "Wiegenlied" of Henselt, the little song, "Guten Abend Gute Nacht" of Brahms, the "Berceuse" of Grieg and the "Schlummerlied" of Schumann. The two last named have each a contrasted middle section; Grieg portrays a turbulent young viking who breaks out in a violent temper that will not be easily lulled; Schumann only slightly changes the mood, but alters the figure; thus his crooning is like all the others in its soothing repetition.

In playing it try to keep the two component items, the voice of the mother and the rocking of the cradle quite distinct in your mind. This is not so easy to do at bar 11, which, compared with bar 3, has part of the accompaniment in the right hand, and is therefore more difficult to play smoothly. As previously pointed out, 6/8 time often troubles those young players who are wanting in rhythm; if they would count and feel three eighths, and, if necessary, strike the tied note so that each half bar becomes alike in rhythm, the tied note might be adhered to eventually, then the even rocking motion would not become a wriggle. But to refer again to bar 3, small hands had better use five on the first sixteenth note of the group, and thumb on the corresponding E-flat, making an octave under the fingers in each case; a similar method may be useful in bar 9, so as to disturb as little as possible the first note of the melody, which must be the finest "cantabile" you are capable of. At bar 13, the eighths with flags turned down must also not disturb the melody of the four long notes under one slur. In bar 19 you may play the second melody eighth with the last of the group beneath, but if you are a "stickler for propriety," place it with the sixteenth note immediately beneath it, then it will sound as Schumann intended.

We now come to the middle section; the four bars in the key of the mediant, which bears a minor third, are followed by four bars in the dominant, and then returns to the tonic, G minor. At the second bar we have a little point of imitation which is seldom absent in Schumann's music, and very pretty it is, although, being beyond an octave, young players mostly bungle; it is best played by three thumbs running, and if you wait a little longer on the dissonant note, so much the better.

The coda, on a tonic pedal, with its reminiscence, in the inner parts, of the bar 3 of the "lied," is so often spoiled that you may need reminding that a good beginning may have a bad ending; let us hope not in this case.

#### REVERIE—SCHÜTT

Although Edward Schütt's name sounds German, he was born in St. Petersburg, and studied in the great Russian conservatory in that city. He afterward studied at Leipsic, in Germany. He has composed a good piano concerto, as well as other large works, but he

is most widely known by his shorter pieces. In the article on The Dance in Music, attention is drawn to the fact that modern dance music is not usually of a high standard; but Schütt has written dance music of the best character. His Valse Mignonne, Valse Bluette, Valse à la Bien Aimée, and other dances, are not only attractive in melody, but harmonious, well-contrasted, and altogether interesting in style. His work should be a model for those who wish to elevate the more popular style of dance music.

The Reverie is a notable study in harmonic variety. Schumann's Traumerei is a reverie, and both words mean a dream-effect; but while the harmonies are simple and straightforward with Schumann, in this piece they are varied and blended with the most striking originality. In consequence the Reverie should be played with every note clearly sounded, although the melody in the right hand must naturally be given full prominence. The little two-note figure that appears at first in the left hand (in the G clef) is also to be slightly emphasized. This figure, which is put against the melody, is found with more or less clearness in almost every measure. The first of the two notes should be given with a full tone, almost like a syncopation, and firm pressure of the finger; while the second note is to be made lighter and shortened a little. This figure adds much to the expressiveness of the piece, and must be given full effect when against the whole notes of the melody.

The form of the piece will be a guide to the phrasing. The first period is made of two eight-bar ideas, that divide off into groups of two measures each. The same two-measure effect persists for a while in the episode that follows, though the *crescendo ed animato* passage is more free. The four measures *calando* form a returning passage, to be given in the style of the first theme. Then comes an abbreviated return, the second of the eight-bar phrases being lengthened to ten; and the coda continues in the same style.

The melody of the first period is to sing itself very smoothly, and its notes must have the chief emphasis whenever they come against the two-note figure. The whole-note in measure 2 is to be a little lighter than the preceding whole-note, shading off for the *crescendo* in bars 3 to 6. In general, the differences in power must be made very marked, for the sake of the expression, as the tempo is too slow to permit of rubato. Bars 7 and 8 are soft again, though the *crescendo* in them must not be omitted. Bars 13 and 14 should each be clear on the first note, soft on the next three, and swelling on the last four. The evaded cadence in bar 16 (and in the later recurrence) must be made clear as well as retarded.

The episode may be quite animated, for contrast, and should sink almost to a whisper, to let the next *animato* make another contrast. Now we reach the climax of power, and full force, with even a little acceleration, is needed at the top of page 3. Then comes a gradual relaxing of power and speed, sinking into the return of the theme. In the coda, the two-

note figure may be begun with some emphasis, and allowed to die away gradually.

This piece is simple in style, but its varied modulations are masterly, and the contrasts of style, power, and expression make it a real musical gem.

#### RUSTLE OF SPRING—SINDING

Sinding is a Scandinavian composer best known in our country by this charming piece. In the North of Europe the coming of spring is very sudden, the snows melt fast, the meadows become green all at once, the song of birds, like the river, bursts forth in full flood, and once again men forget the "long and dreary winter" and look forward to the warmth of summer. Just as the rustling silk skirts of a lady's dress in approaching a room announce her coming, so before spring comes, there seems a curious lull in Dame Nature, as though she yawned before awakening; there is a dreamlike rustling in the air, before men can say "Spring is come"!

From experience I find few young players able to play this piece in time, and therefore recommend that great corrector, the metronome. It is all very well to grumble and object to its use, but until you can keep strict time with its four eighths in the bar (at a slow pace if you like), you are never quite sure of the relative values. And this uncertainty spoils all.

Another feature is the ample use of the pedal which gives effect to the aforementioned rustling. Of course, it must be governed by rule; never make a chord unclear by bringing over even a part of the preceding chord. In this edition there are no directions, except the general one, but each bar should have the pedal down once, perhaps twice. There are two exceptions, bars 45, 46.

It begins beautifully in an exceptional manner, not on the tonic chord, but on the relative minor which gives a somewhat wistful effect. Bar 1: hold the second melody note down with the fourth finger to its full value and observe the last note of the *arpeggio* is *missing*. Strive to make the left hand melody interesting and coherent, and play it as a 'cello player would, with enjoyment. We pianists rarely get hold of the art of melody playing, and this is why even the partial study of a stringed instrument is so good for a pianist.

Make the ascending passages, bars 4 and 8, become louder as they approach the initial note of the melody. Bar 10 provides a "ticklish" bit of work; see that the scale ends quite undisturbed on C, which is all important. Perhaps it will be well to let the *arpeggio* of seven notes finish a little before its time, so that the three consecutive C's may come out clearly—the first C ends the *arpeggio*, the second finishes the melody scale and the third begins the new *arpeggio*. Beware of a cramped way of treating the passage, and try to separate the two things mentally, the tune and the

accompaniment. Bar 15: make each short note in the left hand fit in exactly with its right hand fellow, and pedal twice in the bar. Bar 18: let the tied note fit the C in treble and the two last thirty-seconds in the next bar, also, fit their right hand fellow-notes (test it with the metronome). Bar 31: reverse the procedure and study the subject in right hand, also note the C-sharp in 33 and the C-flat in 37 if you would play it from memory.

A few more remarks on the "time"—in bar 31, make up the group of five notes of two and three and see how slow is the bar 33; the seven of 40 may be three and four; but the most frequent defect is in bar 49, where the dot is neglected, thus robbing the first note of the bar, which should have, when rightly played, a curious halting effect, coming as it does twice. The cadenza at 45 may be very broad "*ad libitum*." Slide the fifth finger (tied note) at 50, 54 over to the fourth, and see that, notwithstanding the naturals in 51, it is a minor chord. Lazy ones mostly repeat A in bar 56 instead of a new note G. The second section of the piece returns at 47 with the ascending four bar sequence, repeats a note higher at 51, and partially repeats at 55. Each should increase in loudness till the crashing *ff* notes, when the pedal might, for the sake of resonance, be used twice in each bar. It will perhaps be advisable to leave out the low E-flat in 57; few hands can reach it, and the big tone must not suffer on its account. Notice also the continued presence of the dominant A-flat in each chord, right and left. Of course, at 61 the pedal may stay down for four bars. Compare bars 31 and 91, where the leap down is shortened; this is important if you would play from memory. Lift out the left hand at 100, and I have finished.

#### RONDOLETTA—SPOHR

The terminations "etto" and "ino" are Italian diminutives. Thus a Scherzino is a small Scherzo, and a Rondoletto a small Rondo. The word rondo means round, signifying, not the part-song called a round (which is really a canon), but a piece which comes around to the chief theme after using other material. It may be worth while to explain here to the beginner that "Op. 149" means the work that the composer numbered as his 149th in order of publication. Beethoven was the first great composer to employ this method constantly. When he reached the age of 25, he published three instrumental trios which he marked Opus 1. This is not saying that he had written nothing before, but it showed that he held these trios as the first work that he considered worth numbering. An opus, it will be seen, is not necessarily a single work, but always a single publication. It is often hard to identify a work without opus number. Thus if we speak of a Haydn symphony in G major we do not know which one is to be chosen from the several that



he wrote in that key, and we cannot give it a number without mentioning also in what edition or catalogue it is given that number, as different publishers often have different numeration in their lists.

Spohr was a melodious composer, who held to form quite strictly, although he made some experiments in extended shape. Sometimes he grew too fluent in his modulations. Weber was more direct in style, and in comparison it was said of Spohr that he resembled a man who would not enter the obviously open door to the close of a composition, but would circle around the house and finally jump through some unexpected window. This Rondoletto is comparatively clear, but Spohr's overchromatic style caused some monotony, and gave Weber the chance to become the real founder of the German romantic school of opera. When Spohr died, his widow, herself famous as a harpist, said of him, "He has gone to the only place where his music can be excelled." It is said that another widow adopted this idea for an epitaph, but unfortunately the husband in the second case was a maker of fireworks. Even without any such mistaken significance, the praise was too great in Spohr's case.

The piece is naturally in rondo form, with the main and contrasting sections both in three-part form. The returning passage in the first section (bars 16 to 21 inclusive) is a good example of linked effect, as its first chord ends the countertheme as well as beginning the three two-measure groups that lead to the return of theme. To show this linking, make the passage very rhythmic, bringing out clearly, though softly, the three-note figure taken from the first period, and precede it by a slight retarding in the last full measure of the countertheme.

The periods are eight bars long, dividing into equal halves, though an extended consequent comes at the end of the first section, which makes the coda begin really in the fifth measure on page 5, with another linking effect. The theme of the first eight measures should be kept *grazioso*, and in consequence the *Fz* chords must not be excessively loud, but merely strong in contrast. The countertheme of Section I (bars 9 to 16) may have a bolder style. The G in parentheses in bar 22 occurs for the left hand, but is printed also with the right to show the thematic structure. The harmonic change in bar 27 may be emphasized a little, and more power employed from there to the next cadence, to make a good contrast with the new section that follows. Still more brilliance may be used when this passage recurs in the D. C., while the coda brings back the light opening figure in contrast, and must be taken smoothly.

The melody of the contrasting section, put against triplets, must be fluent and *legato*, with accents not exaggerated. The thirds at the end of the second eight-measure period may be practised separately until smooth and rippling. The returning passage for the D. C. must shade off and slow up on its last two or three notes to allow the first theme sufficient prominence when the main section returns.

#### PRELUDE—B. SMETANA

Here is a composition of startling originality by a noted Bohemian musician. In form it is a kind of *soprano. ostinato*—a motive in the right hand repeated over and over again, but forming the most unexpected combinations with the changing harmonies of the left.

It is interesting to note that deafness and the constant ringing of one note in his head, brought about the untimely death of the composer.

Notice that the letters B, C and D, with inflections, are used; up to the sixth measure from the end, when a new note, E, is added. The piece is essentially a study in harmonic coloring, and only the student able to analyze the chords and to appreciate the harmonic significance of the work will be able to make much out of it.

The player who has studied harmony will find it worth while to make an analysis of the progressions. For example: The opening chord which persists throughout the first brace is the augmented triad, D—F♯—A♯, the mediant in B minor; in the fifth measure the same sounds in different notation make the augmented triad peculiar to G minor; in the seventh and eighth measures a modulation to F♯ minor seems about to come, but the composer diverts the progression again and reaches the tonic of D major in the tenth measure; in the twelfth measure the key of B♭ major is introduced; in the fourteenth D♭ major, which continues through the first brace of page two, the return to the original key being made by the enharmonic change of B♭ to A♯.

Technically, it presents little difficulty. A steady, even rhythm should be maintained throughout the first fourteen measures. At *piu animato* quicken the tempo only a little. Give careful attention to the phrasing of the right-hand part, for this will help to relieve the monotony.

#### ROMANCE, Op. 24, No. 9, D♭ MAJOR—

JEAN SIBELIUS

The representative composer of the Finnish nation is the author of the piece under consideration. Prior to the outbreak of revolution in Russia and its various provinces Sibelius was honored by the provincial government and was awarded a pension for his services to art. It may be going too far in saying that this is an example of Finnish music, but it is true that the piece has strongly individual qualities and a marked originality. And throughout it is filled with a rich, appealing melody.

The principal theme is first given out in the bass, in the register which is so effective on the 'cello. It is a worthwhile suggestion, therefore, to think of this as a 'cello melody, to deliver it with a rich, sonorous tone, singing through the accompaniment with unmistakable voice. In playing this piece the student must

not overlook minor details—or what he may consider minor points—such as the change of fingers on the successive B $\flat$  at the end of the first brace; this is advisable to secure a little more prominence on the repeated tone. The sequence of short imitative phrases in the tenth and following measures is to be made clear; in the last measure of the third brace, the A $\flat$  and F, second and third notes in the measure, are not melody but rhythmical notes, and are to be played quietly; then give melodic value to the B $\flat$ —C—A $\flat$ —D $\flat$  which follow. On page two note that the right hand is above when the two hands are crossed. At the bottom of the page the first theme again appears, still in the left hand with an upper melodic part for the right; the left hand must be made somewhat prominent so that the melody is clear against the treble part. The climax is reached near the close when both hands deliver the theme in big chords. The highly balanced muscular control involved in chord playing should be carefully studied, therefore practice hands separately so that when they are taken together, the attack will be simultaneous.

#### ANDANTE CANTABILE—TSCHAIKOWSKY

Tschaikowsky was the greatest of the Russian composers. He used many folk-songs in his orchestral and other works, but even so his own contemporaries did not call him distinctively Russian. His case was similar to that of Rubinstein, who said, "The Russians call me a German; the Germans, a Russian." Tschaikowsky was too broadly cosmopolitan to be limited by the bonds of nationalism. Yet the Germans did not wholly approve of him. Brahms and Tschaikowsky disliked each other's music very much, and another critic, on hearing the latter's first piano concerto, said that he hoped German influence would soften the crudities of Tschaikowsky's style.

Tschaikowsky's life was much influenced by women. When he had become prominent, he began to be a target for feminine attentions. He paid little attention to these, but one letter sent to him attracted his notice. He investigated, and finally married the writer, but did not "live happily ever afterward." More potent in influence for good was the friendship of Mme. Von Meck, a woman who had become wealthy through her husband, a famous engineer. She never met Tschaikowsky, but was so impressed with his music that she sent him for some time a yearly pension of several thousand dollars, so that he might compose unfettered by poverty. She made it a condition that they were never to meet, but he could and did write her often about his work. Late in life he visited America, but his experience with the more impudent specimens of hotel employees in New York and elsewhere was decidedly unpleasant.

But in youth Tschaikowsky had the usual struggle of genius against poverty, and the string quartet (Op.

11) containing this *andante* was a direct outcome of this poverty. While the young composer was struggling to keep the wolf from the door, his friend Nicholas Rubinstein wanted him to gain public attention by a concert of his own works. Such a concert required at least one composition in the larger forms. But as the composer was too poor to hire an orchestra, he wrote this string quartet instead. The movement selected here is the second of the four, and is so attractive that it has been arranged in almost every possible way, even including a solo for contrabass with piano accompaniment.

The work is in rondo form, with the first section shortened on its return. This section is three part at first, consisting of an 8-bar phrase repeated as consequent, an episode, and the return of the repeated phrase. The side section (at measure 50) consists of a 16-bar period, repeated with alterations, after which a returning passage leads to a partial return of the first section, with the coda beginning in staff 4, page 4. The first theme of section 1 is an actual Russian folk-melody, which the composer heard at a fair in Kamenka, and noted down. The change of *tempo* (2/4 and 3/4) is a Russian trait, and the brooding melancholy of the themes is another. The chief section begins with muted violin, so the repeated phrase must be given smoothly. In bar 17 is a figure that is tossed about from instrument to instrument. Care must be taken to bring out this figure clearly in the left hand, and to emphasize it in the bass for a suggestion of violoncello.

In the side-section, which is preceded by the simplest of transition passages, do not neglect the soft pedal and the great expression demanded. Accent the first beats fully in the right hand, and soften the last two. Let the triplets swell out, and the rising figure that leads to the bar with grace-notes. Give sufficient prominence to the *basso ostinato*, the repeated four-note figure in the left hand consisting of D-flat, B-flat, A, and A-flat. As it was written for *pizzicato* (plucked strings) on the 'cello, it may be made more *staccato* than the *portamento* mark would imply. This figure, slightly altered, persists till the first section returns. The first theme is now to be worked up to a full climax in its repetitions. The figure of bar 17 is then suggested again (page four), and the sudden pauses should be made very mysterious and impressive.

The coda is sung out by the G-string of the violin, against whispered harmonies from the other instruments. It should grow softer and softer to the end, with the pauses picturing the true Muscovite sadness.

A good deal of *rubato* and emotional display is permitted in Tschaikowsky's works. In this one, as in all chamber-music transcriptions, care must be taken to keep all parts fairly clear, as if suggesting the different instruments.

When Arensky wrote a work to commemorate the death of Tschaikowsky, he included fragments of this movement as reminiscences,—a fitting tribute to the departed master.



## BERCEUSE—CHOPIN

In this cradle song, as in most others, a soothing monotony is produced by the repetition of a figure of accompaniment which is carried throughout the piece, not only in form but the very harmony also; only near the end, bar 55, does a seventh make its appearance as though the mother were satisfying herself of her successful efforts, and then softly stole from the room. As in most of his music, Chopin indulges here in "floriture," but so richly that his invention seems well-nigh inexhaustible.

Looking at the left hand part first, there is a well-known rule in harmony which must be obeyed, that "the third should not be doubled," and thus in bar 4 there is no C in the left hand; the third will not bear being doubled and is instantly detected by the trained listener.

The melody which should be "kneaded with a boneless hand," to use a simile of Thalberg, is joined at bar 7 by another melody, mostly in contrary motion; at bar 13 it becomes quite wayward and self-willed. If you will play this duet with two hands perfectly *legato*, you will hear how it should sound when played with one hand. Of the two voices probably the upper one will be the smoother, but try to get a gliding motion in both voices. At bar 15, you see the third, C, is present, where it is absent in the right hand. In 18 there are three Fs, then three G-flats, and the last note A-natural. (This to the careless ones.) Study the thirty-seconds with foot beats on four different accents, and be careful in the ascending scale to place the third finger on G; in 22 the fingers 5, 4 alternate at the top of each group. This exhaustive study will tend to get an equal touch, both in tone and equidistance. In the chromatic scale use the same procedure—it is noticeable how much harder it is when the accent begins on the fourth in fours. You will understand that there must be no accent whatever in the rendering.

In the extensions at 27, you will play them in twos first, and recognize the tonic triad followed by the dominant seventh G-flat and then the ninth B-flat.

Bar 28 begins with two dissonances, the preceding B-flat and the ascending E-natural, and the two groups at end of this bar are awkward to find on the keyboard. The ear memory is welcome, but in this critical passage, the notes themselves must be pictured on the brain. You will see there is a kind of contrary motion in these chords, one leaps up, the next down. It is certainly difficult.

The descending chromatic thirds are best learnt by placing the fifth finger on C, and, without looking at the print, beginning again with the same finger where you stop on B-flat. Practise this all down the keyboard with all kinds of accents, both thirds and fours. The four bars from 35 are, as an exception, not the same technique. Be sure that the interval of a sixth begins bar 38. The broken sixths at 39 call for the alter-

nate use of the weak fourth finger. In bar 44 finger the repeated notes 3, 2, 1, and note the second *arpeggio* is formed on black keys only. The pretty passage at 45 is diatonic, chromatic, and diatonic in turn; yet again I would urge you to study it with various accents.

At bar 47 young players forget the "tempo" and invariably hurry, because it is easier perhaps, so probably Chopin has added a "sostenuto" as caution. Place the thumb on E-flat in bar 52. Lastly make the long note in 69 worth six *long* beats.

## VALE IN C-SHARP MINOR—CHOPIN

Surely of "well-known solos," this valse, the delight of every recitalist, must find a place in our collection. A melancholy Polish languor is cast over the whole valse which is very seductive, and yet it is very brilliant, but as all young players play it, some advice may be useful. But here I would point out, that like every other piece, care spent over it in the early stage, and patience which will wait for its development, repay you a thousand-fold. It is avowedly hard to retrace one's steps and correct faulty fingering, but the experienced find, that, with any new work, it is wise to make haste slowly. I cannot refrain from referring to separate hand study; each time we take up Cramer's Studies we see how that great teacher and adviser, Bülow, in his valuable foot-notes, insists on this as a *sine qua non*. Apply it then to this valse!

The Klindworth fingering is "par excellence" to be preferred to all others for the jerky passage at the third bar. When once learnt it lasts for life. His treatment insures clean repetition. Let us look at these four little phrases. Each is fingered alike—the thumb at the beginning and end of each four notes in the alto, and the second finger twice intervenes. This allows you to get a *legato* in the melody, and if you think of the two parts, the treble as melodic and the alto part repetition, you will be an exception in playing it cleanly and effectively.

Please notice that Klindworth puts a "tenuto" line over each final quarter. The following consecutive eighths must be linked throughout in twos, just as a violin would bow them.

At the "piu mosso," the waving passage is most difficult at bars 7, 8, where it ducks under and comes out at the top smiling again. The rapid extension and contraction of the fingers cause the difficulty, which can only be overcome by painstaking patience. Before we leave this section, beware of striking an octave in the bass of the accompaniment (you may look in vain for a single octave). This is among young players a grievous fault, and, like the addition of a chord where a rest is marked, as in bars 5, 6, the experienced listener can detect both instantly. As a rule Chopin only employs the bass octave to get weight of tone.

In the "piu lento," the bête noire of young players

is the tied note, which Chopin employs with such charming effect. Here again we can instantly detect a fault, so that separate hand playing is the only safeguard.

The pedal is most carefully marked to a nicety, so that no unclean effect will arise. Where the diminished seventh chord is extended, just before the cadenza, the pedal will be welcome. The melody of this major section, though marked "dolce," must be sung out with zest, with a full round tone yet gradated and held aloof from the accompaniment.

#### LOVE'S GREETING—ELGAR

It is said the English composers lack melody, but here surely is an exception. This love song can be compared with one of Henselt's, but it breathes the perfume of an English rose. What seems to distinguish it above all others, is its perfect finish. No wonder it is so popular and that it has been more easily arranged in B-flat, which should insure it becoming familiar to our young people. Truth to say, the original setting in E major demands the experience of a cultured pianist. Having said so much from a grateful heart, may I help you to play it? If you are asked to read some copious fingering notes, necessity demands it. Modern printed fingering has many advantages; it is time-saving and gives the experience of experts, but it has this disadvantage that it obviates the useful procedure of thinking it out pencil in hand. But the inexperienced majority will, I trust, wisely accept some advice; here it is!

The first note of the melody *must* be held down until the next melody note, *not* until the intervening note. The thumb is such a strong finger that it asserts itself too much at bar 3, therefore strike it quite softly.

Begin bar 4 with fifth finger, and slide the last note so that it reaches up to the high A, and at 6 see that the third A is the loudest. The first note of bar 5 must be short.

Compare the slurs at end of bars 4, 8 and 12. Bar 7 must be treated like the third bar. Bar 10 contains that beautiful chord the augmented sixth rarely written with a double sharp. Slide the finger again for the last note of bar 12. At bar 13 comes again the augmented sixth. At bar 15 play the thirds in the tenor together, and at 19-20 the tenor parts *legato*.

The phrases run, similar in rhythm, four bars A, four bars B, four bars, again A, with a different ending, and four bars C making a perfect cadence; so ends the first part, which is pure melody softly and loosely accompanied, with the pedal exactly as marked.

At the double bar the rhythm of a quarter and two eighths (from first part of the melody) is developed and reiterated in a refreshing key, on the dominant pedal of G major (flattened mediant) which was approached by a rare resolution at the little double-bar. Bar 21, each bar of the melody at 21 for five bars

begins with the previous finger. Bars 27, 28 are difficult and the deep bass note must be held down with the pedal, the partial unclean effect being excused by the sequence. At bar 34 occurs a very pleasant modern discord. At bar 54, a two bar sequence begins, four times repeated, which is a difficult passage to play well. At 62, "accelerando" works up the "largamente" which cannot be too large, loud and broad, culminating in the pause which should be quite noticeable for its length; the "ritard" is softly played with four slow quarters instead of eighths as before. Show no impatience here, but restraint and repose. A good octave *legato* throughout the piece is attained by sliding the weak fingers, and if you have a large hand it will give you an advantage. Toward the close, Elgar asks for a "piu lento" twice printed.

#### SPARKS—Moszkowski

This is distinctly what is called a "bravura" piece, and is certainly apt to cause astonishment. As an encore played by our best pianists, it satisfies that class of hearers who think of technique before everything else. The brilliant run, interwoven like a garland, divided between the hands as an incentive to speed, is an old device of Bach's, who invented some such marvellous passages in his Chromatic Fantasia. The eight bars beginning bar 25 are difficult—there is continual change of key, the minor seventh falling a semitone (note the exception). The fingering in the alto part is alternate, and in bar 28 the right hand B-flat repeats the left hand note; such little points should be noticed, for they all add to the difficulty if neglected. At bar 30 retain the fourth finger right hand for the next bar; it may seem an odd suggestion, but I find it pays, for the sudden change of position, bar 31, demands the sight and flight of an eagle.

Let us now examine the following four bar phrases at 33; we find four bars of subject answered by four bars starting with stationary bass; then four bars answered by four bars of modulating bass. These sixteen bars are repeated in another key but end in F major, the dominant. This is well worth noting, as the eye is better employed watching the keyboard than the printed music. At bar 65, the left hand widens on itself, so to speak; the little group of three ascending notes begins always on the note it left, the thumb note. Bars 88 and 96 are difficult; use no thumb right hand, it is too clumsy. Bars 105, 106 are exacting; the stretches in left hand, bar 109, may have to be shortened; if so keep the thumb on B-flat and omit the E-flat. The acme of difficulty is reached at 281 with the four two-bar real sequences. The long brilliant cadenza, 297, can be made very effective; at 305 use the third finger, right hand, on D all along. At 319 is the chord of the flattened supertonic C-flat, more readily recognized as B major, and the best way to finger it is Moszkowski's modern way, thumb on C-flat and



fifth finger on B-flat; the left hand is in extended fingering.

The study is a very useful one technically; there are not too many *staccato* studies. Superficial and meaningless as music, the notes may fly off the keyboard like sparks from a blacksmith's anvil. It makes a most excellent piece for the mechanical piano player; reeled off at a high speed, one grows quite envious of the perfection of precision which fingers can never emulate. However soon one gets tired of its tinkle, most pianists have a place for it on their *répertoire*.

#### MINUET—PADEREWSKI

How welcome was this charming minuet as played by the composer when he first came to this country. His inimitable playing sent his devotees by thousands to the piano to add this fashionable piece to their *répertoire* and if possible to imitate the master. Those little turns and trills remain still in my memory, and the antique dance, as he played it, showed that the work of a great artist could yet be simple. No straining after effect, which would have spoilt it; the stately *tempo* suggested the old time ball-room with its peruke and powder. It took one back to the time of Mozart. The turn which is such a feature here consists of the same five notes, C, D, C, B, C,—it begins in each case with the second finger, and must, whether it goes up or down, be rhythmically played, taking no more than the value of a quarter. In other words, "perfect time must be kept," and in nine cases out of ten this warning is necessary. As a rule impatience shortens the second beat and the turn enters too soon.

The dotted note of bar 7 is "imitated" at bar 8, so if anything, let the second dotted note be longer than the first. The *acciaccatura* at bar 9 must be, as the word implies, a crushing note; the little finger must slip deftly down from the black key. The pedal is marked here for the first time, and if you can only wait till this bar, the effect is delightful. I will not say the pedal is not used except where marked, but there are always certain bars where it should not be used; for instance, bars 16, 20 and following; yet some would, for the sake of increased sonority, use it slightly at the octave passage of 24. Play the six notes of bar 16 properly finished out; so often our intentions seem to overlap, and we premeditate the chords of 17; perhaps a slight *ritard* will help matters. The chords at 18 are rather wide and therefore often erratic; they are E minor, A major with a seventh and D major the new tonic. At the double bar there are twenty-four eighths on a string; do not break it or run away with the octaves in an amateurish way.

The pedal is again a feature at 28, and then it should be absent at 32 until marked. The *cadenza* is best learnt by getting thoroughly into the ear the six notes beginning on E, which are repeated each time an octave lower; the last two notes are for the right hand,

but take care until the very end of the *cadenza* to have only one note down at the time. The pause note should be struck like a bell and held tightly down without impatience; it eventually sinks down chromatically. As a rule, young players do not value a pause, but we older players have more restraint and enjoy the tone emitted.

At the double bar Paderewski directs the melody should be played "with force," which really means here, with a full voiced singing tone, not subdued as at bar 53. The pedal although not marked may be used to each bass note. Analyze the passage and you will find the four bar phrase is repeated in sequence, the whole sentence being repeated as an echo. At 61 begins a dominant pedal<sup>1</sup> which lasts through the trill (inverted) all down the page. The horn passage, bar 61, is 2/5, 1/4, 1/2; similar bars 65, 67. There are two distinct ways of treating the trill; that for young players is best executed in sixteenths (four of them to each quarter); more experienced players will be able to make a quick melting trill. Begin each group of four melody eighths with the third finger. But there is the difficulty of making a clean turn in the left hand during the trill, which affords young players some trouble. If insurmountable, I would permit the trill to halt somewhat, but on no account must the turn suffer; that must be as melodious as in the first bar of the minuet. The dotted quarter must not be impatiently shortened, it is worth six sixteenths, and one or two additional slow notes may be added to the *rallentando* trill. In the coda (which, by the way, Paderewski did not always play, perhaps it adds a modern coda to the antique Minuet), the chain trill is played with the thumb only on each printed note. The sixteenths will thus be in groups of four, five, five in each bar. The best way if you would take the trouble is to write them out and finger them. The fingering to begin bars 133 and 134 is first and third finger.

#### NOCTURNE—SCHUMANN

It is difficult to define what a "night piece" should be. This is the fourth in a set of such pieces, and the feeling of night is present in them all. Perhaps we find it slothful and lethargic, a wandering hither and thither as in a dream, an indefinite groping, impetuous and turbulent, or the essence of calm, peace and resignation. The *Nachtstücke* in question is surely of the last type.

You will notice first the unusual start. One often hears a pianist touch off a few premonitory chords; this answers two purposes; it arrests the hearer's attention, and it gives the player some slight acquaintance with the touch of the instrument. The first chord is the dominant of the dominant; the second, the dominant itself, marked with a pause, keeps the

<sup>1</sup> A pedal, or pedal point, signifies a sustained bass note.—Ed.

listener waiting and expectant. "Einfach" means "simply," so, although some of the chords are wide and need deft hitting off, yet they must sound easy. Take plenty of time and with the aid of your friend, the pedal, you can "slide" slowly over the keys without discomfort. Perhaps the unaccented chords may be slightly dwelt upon; for instance, the last chords of bars 3, 5 and particularly 9. The three tenths, so often spoilt by young players, should be approached with certainty, looking well at the top note of each jump, then they will sound "prettier." My old Berlin teacher, Professor Rudorff, was very fond of using this comparative, and it meant a great deal when he cried "hübscher."

At bar 11, Schumann uses the device of "imitation," but only for an instant. The young student should notice this and "bring it out." Relief is now afforded by short changes of key—transition to A minor, then to G minor, to F, the tonic, and back again to A minor. Look carefully "before you leap" at bar 12—the second A and the second G in the melody are beautifully discordant notes (the ninth in each case), and must be affectionately dwelt upon. The fourth chord in bar 12 and the second in bar 13 being extended in both hands (and a discord to boot) are always stumbling blocks to young players, but if you will remember to cultivate an easy, restful style as though making light of a difficulty, you will succeed. I need hardly point out the appearance of the chromatically altered major third in bars 15 and 19, so tender and demonstrative. At the double bar, imitation is again used, not "strict" as in a "canon," but only partial. Still you must make the tenor notes very round and *legato*, especially where they imitate the soprano in bar 24. The middle section is in great contrast to the harp-like subject, and its flowing *legato* measures cannot be too smoothly played. At bar 32 the two opening improvisatory chords again appear, announcing the subject as before in *arpeggios*, but the second phrase reverts to the *legato* style, being very richly scored with new harmonies and passing notes. The four last bars of coda must be given in good "time," the sextolet keeping its proper place in the rhythm. The "night" piece ends in sleep, so tardily does it lose consciousness.

#### VALSE MIGNONNE—SCHUETT

This little valse is "full of notes," chiefly passing notes, and in some places it is very hard to read, written in the modern German piano style. Fortunately, it is copiously fingered and the occasional use of the left hand is marked. It makes a capital "teaching piece," whatever that may mean. But the ideal painstaking student, who is in a position to cope with its intricacies, may succeed without further assistance, if attention is given to every detail; even the "*ped.*" is marked, not necessarily all through, but in similar passages the pencil may renew both pedaling and

fingerings if needed. Far better this, than to do well on one page, and unlearn it on the next. How seldom do we find the fortunate possessor of such painstaking ability?

A few running comments of a practical nature will be useful, addressed more particularly, not to the aforesaid ideal, but to the happy-go-lucky amateur.

First, the ascending triplets must be melodiously swelled out just as marked and the discord containing an augmented second thoroughly mastered. The fingering above or below in the next bars will give a showy effect to the onlooker as well as pleasure to yourself if you can make a graceful movement prettily; be sure you hold the half-notes through the bars. In the next line we have groups of twos, so lift your hand well off after each slur, make the *staccato* notes clean and smart and, lastly, "dwell" on the final quarters, bars 6, 7. My old master used to instance hearing a Nottingham auctioneer who, before the fall of his hammer, would say: "I won't dwell"; and I find few pupils will "dwell" on such a final chord, they clip them off and spoil the phrase. A two-fold sequence appears in bar 14, which is repeated a fourth lower in the next bar. "Dwell" on the half-note, and wait a little after it, as a good reader would after a full stop. The two slurred chord passages coming after must flow like oil, or, to use another simile, as though pressed in and out like a concertina (which instrument, by the way, is becoming obsolete). Young players find it hard to get the three eighths quite together, but it is excellent practice for the fingers.

At the trio "*meno mosso*," each bar has its own difficulty. The pedal marks cease, but it may be used three times in each bar, being in slower *tempo*. Do not, however, forget that the pedal "is a good servant but a bad master," so that it would perhaps be better to be chary of using it here; but this is a matter for a listener to decide.

Not only the melody must be well held down by the finger, but the inner parts. The "tenuto" lines marked over the third bar suggest a short "dwelling" on each note, and yet a slight separation between each. When I spoke of the difficulty of reading the modern style, such a bar as the "*smorzando*" one was meant; such bars always offer an obstacle. Do not look upon the fingering as an additional hindrance; on the contrary the proper fingers will suggest the right notes. Where you have two notes against three, do not make the last of the group in each hand go together.

The coda starts in bar 7 on the last page, and uses material from the chief themes. For another example of unfamiliar writing, take the three *staccato* bars just before this, which, for their uncomfortable appearance, might have been written by Strauss. Yet they sound pretty. The best advice in learning this little bit of difficult contrary motion is to keep your pointing finger on the repeated note.

In closing, one may give due praise to the composer for raising the standard of dance music. His works are richly melodious, and original in harmony.



## BARCAROLLE, Op. 10, No. 3—

SERGEI RACHMANINOFF

An intensely interesting number by a noted Russian composer who came to the United States to live in 1919, making his home in New York. It shows admirably his great lyric gift and his ability to furnish a harmonic support which one feels is the background to a picture, the atmosphere of a scene of nature rather than a mere accompaniment. In other words, he has the genius to make even a subordinate factor really eloquent. Rachmaninoff's position in the musical world is unique, for he not only ranks with the first among composers, but as a pianist he is one of the great virtuoso interpreters of the day.

To demonstrate this statement let us examine the piece in some detail. First note that the rhythm of the accompanying chords pulsates in twos, not in threes as the time signature would seem to call for. Even the theme, in the left hand, has the feeling of two or four counts to the measure at certain points. This "cross-fire" rhythm of air and accompaniment is troublesome to some students, but the individuality which the accompaniment acquires is effective. The dynamic quality is mostly subdued, only at one point rising to a moderate *forte*. It is to be softened down to the *ppp* at the double bar, marked *con moto*. The first notes of the sixteenth groups have melodic value and call for a slight accentuation sufficient to give the feeling of a melodic line. Do not play the *Presto* section without having a definite idea as to its descriptive significance. To the present writer it suggests greater motion in the waves setting the boat to rocking and pitching. At *allegro moderato* the first theme is used in the left hand and the theme in sixteenth note groups is given to the right hand. The combination of the two is not only clever, but charming and effective, and offers an interesting opportunity to the skilful player.

## AUTÔMNE—CHAMINADE

In this most popular study there seem to be two moods of autumn delineated. In the "Lento" we can trace the golden wealth of color in the last warm days of September, and in the "Con fuoco," the swirling leaves swept by the autumnal gales of October.

So-called programme music having a title, the imagination may surely be led in this direction, but to what extent depends entirely on the personal faculty of the individual. Enough is apparent at the outset, that a leisurely moving melody is set for the lower register and therefore it behooves you to bring out with ample tone all the large notes and to keep the small printed notes of the accompaniment, as well as the left hand part, quite low in tone. Strive to get a real *legato*, which is possible when two fingers are used, but when the thumb is used twice consecutively

the melody must be "nursed," the complete phrase being sung, as it were, in one breath.

At the "stringendo," bar 8, you will notice the same arrangement of eight eighths and three quarters (as in the opening sentence), thus making a two-bar sequence, and at bar 12 we have the first bar of this phrase, viz., the eight eighths repeated in sequence three times, and also imitated in the left hand, which by the way, is not easy to do nicely. It should come to the front like an "obligato" passage, until calming down at bar 15 it gives way to the chief melody bar 18 now in the higher register. All this first "Lento" seems of a personal nature; it is the song of happiness and quiet contentment.

Not so the next part "Con fuoco," which seems to me more like a nature picture; it dashes off in the minor key and throbs with excitement. If you will, it portrays the emotion of the same person but with quite different surroundings and conditions. It is like Schumann in its intensity. The pedal plays a great part here, and may be used more often than marked, for instance, in bars 32, 33, to each chord. Young players should never overlook the object of pedaling in such a passage; it is to prolong those heavy, deep bass notes and thus to build up a column of noise (beautiful noise if the term is admissible).

Make also the triplets broad and equal, bar 31, and insist on their being equal in bar 38, letting the accompaniment take its chance. Not the reverse procedure, which mostly occurs when the left hand holds the reins and the melody triplets amble along in a broken and disconnected way. No! divide yourself into two parts, one shall sing, the other accompany. Keep the first chord, bar 46, sounding by a firm pedal, beneath the "bravura" passage. These three bars are distinctly hard to remember owing to the passing note G which appears in each bar. At bar 58, we have a chord which is easier to remember as the third inversion of dominant seventh on F-sharp. At bar 64 is another such chord with the seventh in the bass again. Then at 66 the "agitato" passage is accompanied by a dominant pedal which appears in most pieces toward the end. The contrary octave passage is unusual; note that only for the first half of bar 69 is the motion contrary in a secondary sense; the pedal is largely used although not marked so; especially should it catch the two octaves A-flat, marked with stress accents.

I find it useful to point out that at bar 72, indeed for four bars, you may consider the B-flats to be A, and keep your second finger on it all along those four bars. The chord is also easier to remember as dominant seventh on A with the seventh G in the bass; forget the flats entirely. At bar 74, each little group is built upon the note E; keep second finger, right hand, on A, D-sharp, at the top of each hand. At bar 76, dash off the "energico" chord and cut it off sharp and dry (sec.). Then, after a long pause, touch off the *dolcissimo* chord leisurely with soft pedal as well. Here all the notes are black keys, and must be struck accurately.

## CHANT SANS PAROLES—TSCHAIKOWSKY

The key to success in *cantabile* playing is present in the first two melody notes. Do not play them both with the fifth finger, but get a real *legato* with the fourth finger even if it pull your hand for the instant. Listen to your own tones. Release the chords at once and place your fifth finger on the grace-notes. If you conquer this first bar and make these two tones slightly overlap you will accomplish much.

The first bar left hand contains two tenths and an octave, and as it appears so often, master it straight off. The reader will recognize that my remarks are addressed to less proficient players with small hands.

With regard to the use of the pedal, you will see that the first two chords are the same (only another inversion) and therefore the pedal may be kept down, but beware of holding it down into the subdominant, for although spoken of as a relative, this chord is very independent and will suffer no tarnish on its character, therefore keep your ears open. Probably most players use the pedal three times in the bar; some twice, which has some advantage; and some only once, of course, raising it before the third chord. There is something to be said for each procedure. The only rule is the unwritten rule of good taste, so if you will critically ask "does it sound well?" you may stand by your verdict. At the same time such a discrepancy as a muddled chord by a careless retention of the pedal is not to be borne with for a moment. I would like to warn you against that hovering of the foot on the pedal which is so unpleasant. Sometimes the spirit is willing but the flesh weak, when the foot is not sufficiently raised, and the consequence is a dull neutral effect which spoils all, like a fog.

The "cantabile" is largely helped by the subjugation of the chords beneath, but, if your fingers are

strong enough a nice warm tone color must be drawn from the keys above. In bars 4 and 16, only use the pedal on the first beat; such two slurred notes have the accent always on the first and the pedal will give just the added weight of tone. At bar 7 you will find a dissonance on passing note, to which you must grow accustomed. In bar 8 the tenor part is to be brought out for a few notes only. At 17 an unusual change of key occurs, the supertonic and the four sixteenths are imitated in sixths by inversion, which will require your attention. At 21 the imitation is carried a little farther until after a simple cadenza the theme enters after the added sixth and the dominant seventh now accompanied by the tenor which asserts its full rights to "cantabile." Imitation is again present at 36 in D minor, where the new material is first given out by the tenor, make each little phrase louder ascending and softer descending.

The "Energico" passage is uncomfortably set for the piano, and you may be forgiven for slightly altering it. May I suggest that at bar 43 you omit the low D and with fingering 3, 5, 2, 4, 1, make the step like ascent in parallel motion, keeping one time without haste. I know the discord should be resolved, but so many young players bungle it, that the lesser evil is preferable.

In bar 43 the pedal must be used very often, indeed to each eighth, also in the bar marked with "pesante" accents; the fingering for the thirds is 2/5, 1/3, 3/4, and beware of abuse of pedal at the end of bars 45, 46. This last bar may be leisurely played, so that you may stretch your hand across and retain the D in the tenor part.

The Coda may be said to begin at 58, no new material unless it be the flowing six quarters. If your hand is small you may, to get the grace-note clearly, omit the first low octave. At 63 use the thumb for the grace-note.







## I. HOW TO ENJOY MUSIC

BY ANNIE W. PATTERSON

Nature and Effect of Music—Audiences of To-day—Sense of Rhythm—Appreciation of Tune—Contrast in Melody—Taste for Classical Music—Concert Reform—Music in the Home—Influence of Surroundings—Beneficial Powers of Music.

MUSIC has been defined as the language of the emotions—a description of its properties which fits the art better than to term it the language of sound, and thus class it, as did Dr. Samuel Johnson, among “the least disagreeable of noises.”

That sensations produced by the hearing and performing of music should be pleasurable ones, few will deny. The enjoyment which music-making gives varies, however, with the kind of music rendered, as with the temperament, education, and natural gifts of individuals. Thus, while simpler forms, such as the lullaby or military march, respectively soothe or exhilarate, those who experience a sense of exultation on listening to a good interpretation of a Beethoven symphony are often, if students or thinkers, irritated past endurance by the barrel-organ’s version of the latest “popular song.” The reputation of a nation’s musicianship depends, indeed, upon its faculties for gratification either in rendering or listening to music; so in this chapter the point to be emphasized is the enjoyment of music, a topic demanding consideration from a hearer’s as well as a performer’s point of view.

If audiences wore their hearts upon their sleeves, it would be interesting to collect statistics recording the genuine feelings produced by concerts and all descriptions of musical performances. Upon reading accounts of grand opera during the season at the Metropolitan Opera House, one is disposed to believe that the music is a mere background for the assemblage of wealth and title, the display of diamonds, and, quite incidentally, the appearance of a famous “star.” It is well known also that patrons of musical comedy do not often frequent a chamber-music recital, nor do those who revel in a ballad concert care to sit out an orchestral performance. The absurdity comes in when highly cultured modern musicians, who have been gradually acclimatized to the rarefied atmosphere of Brahms, Tchaikovsky, and Richard Strauss, look down with scornful pity upon uncultured music-lovers who can only enjoy something that has “a step and a tune” in it. Yet here, perhaps, the “advanced” musician makes a mistake, not only in judgment but with regard to the legitimate progress of his profession.

It is unfair to say of a reader that he is devoid of poetic feeling if, although he may delight in the easy meters and simple imagery of Longfellow, he finds Browning somewhat beyond his depth. Evidently, to bring the enjoyment of good music within the reach of all, there needs broader intelligence on the part of audiences, and greater tolerance and perspicuity on

the part of those who musically cater for them. The supreme influence of the press is not to be forgotten. Instead of relegating musical articles and departments to the shortest possible space as of no importance, editors may do well to think of that immense and ever-growing student and amateur class who, if they sometimes swell the profits of the music-pirate, are now clamoring for gramophones and piano-players—anything from a tin whistle to a pianola—that will give them music in the home.

The first step toward musical appreciation appears to be the sense of rhythm or recurrence of beats. Even though the love of percussion instruments is strong in the savage, the fondness of the child for clicking toys, or his ability to march in time to the music of a military band, should not be despised. In the Gaelic peoples we observe an innate sense of rhythm, whence the multitude and beauty of many highly characteristic national dances—the reel, jig, and hornpipe. The eminently vital popularity of the brass band in many countries shows that the people have that first essential of a musical ear, the sense of recurrent beats. One ought to be rather lenient with the noisy man who, at a concert, keeps time with his feet to a popular tune. His enjoyment of the periodic beat is as keen as is the delight of the baby who smiles and crows when a ticking watch is placed to his ear.

Next to rhythm, and often coexistent with it, comes the appreciation of tune. Take any people’s tune or folk-song and submit it to analysis. Suppose, for example, that “Home, Sweet Home,” “The Bluebells of Scotland,” and “The Harp that once through Tara’s Halls” be the selections chosen. In each of these there will be found a first or principal phrase of a singable character. This is usually repeated, with or without a varied cadence, as in the first two named. In the middle portion there is a rising effect, produced either by pitch or scale ascent. Finally, in the concluding phrase, there is a strong reminiscence, if not a direct repetition, of the original or chief theme. Herein we have sonata form in embryo, the groundwork of the classical composer’s art. Indeed, the wondrous symmetry of national song—theme, middle phrase, and repetition—offers a fascinating study; and as an impetus to such research it may be mentioned that Sir Charles H. H. Parry considers the ancient Gaelic tune “Emer’s Farewell to Cuchullain” one of the most perfect melodic fragments in existence. Hence the fondness for beautiful melody, or even for its music-hall travesty with the much-beloved “step and tune,” is by no means to be ignored by those who would make music for the people.

Were one further to analyze the nature of melody which gives the most universal pleasure, it might appear to be based upon a well-balanced contrast of as-

cending and descending diatonic scale intervals. That going up and going down the gamut produces, respectively, sensations of exertion and repose, is generally allowed. The mingling of these suggestions of activity and rest will be found, in miniature, in well-nigh all favorite songs; while the working up to a climax—whether of pitch or intensity, or both—and the fall to a final cadence, constitute those features which give life to more extended compositions. One is reminded here of the way in which rural Scottish precentors sometimes recollect the swing of the well-known tune “Dundee,” which in many old Presbyterian congregations is popularly known as “French.” The memory-lines, which exactly fit the common measure of the melody, go as follows:

The first tune we do sing is “French”;  
The second measure low;  
The third extendeth very high;  
The fourth downward doth go,

the word “tune” here referring to each phrase, or section, of the melody.

We are now brought face to face with an interesting problem. If the performance of music should make for universal enjoyment, how can many musical programmes, which confessedly appeal but to a few, be made generally acceptable? The question is, how can music become as widely acceptable as is, say, fiction? It is scarcely fair for “advanced” musicians to assume the attitude of high priests and forbid all but the elect minority to enter the inner sanctuary of exalted appreciation. The taste for classical music is an acquired one, just as fondness for certain viands is brought about by circumstances and conditions of life. Tastes, it is allowed, will always differ; but some compromise can always be arrived at which, while affording luxuries and titbits to palates desiring them, may yet cater on a liberal scale to those who have a healthy appetite for all foods that are wholesome and nutritive. If the masses do not yet fully enter into the delights of oratorio, grand opera, or orchestral symphony, not by forcing such heavy aliment down their throats, but by gradually increasing mild doses, may the rarer musical tonic or sedative at length have due effect.

The first step toward popular musical reformation must be wholesale readjustment of concert programmes. These are frequently far too long—the menu of the ballad concert insufferably so. Who is not wearied to boredom by sitting out twenty or more numbers, however admirable may be individual singers? Among the artists some must invariably suffer through such undue prolongation; for, with sopranos, tenors, solo violinists, and pianists clamoring for the “best” places, the unhappy mezzo sopranos and bary-tones must begin and end the performance, generally to the accompaniment of the clatter of late arrivals or early departures. Regarding individual selection, artists will do well, if they desire to make a really pleasurable impression, to keep their ambition within bounds. Bracketed numbers and song-cycles are less acceptable to the general public than their exponents are willing to believe. Often the ovation which a performer meets with on the conclusion of his item embodies an expression of relief that so lengthy a number is over.

Nor, were love for the art itself genuine, should there be so wide a distinction between artists of different kinds. This might be death to the “star system”; but it would be life to the musical instincts of the people. Young beginners with fresh voices would not then worry themselves into premature middle age before they were acknowledged virtuosi; nor would an opening concerted number, full of the matured beauty of a great master, be listened to with less rapt attention than the better-placed warbling of a favorite tenor. Were the length of an ordinary concert reduced to an hour, and less stereotyped methods observed in the order in which singers appear, it is possible that the public would eventually go to such entertainments to enjoy the music itself, not merely to have it to say that they have heard a certain celebrity. Again, two or more symphonies at the same orchestral performance seem a plethora of good things. Even the most appreciative palate becomes satiated after a certain point. It is questionable if the second portion of “Messiah” and “Elijah” programmes, or the last acts of Wagner operas, are as much enjoyed by the majority of listeners as if these portions could be heard at the beginning of performances, when the mind is fresh to imbibe their intrinsic beauties.

The logical conclusion that an unprejudiced observer must come to is that, living in an age when time must be economized, everything should fit its particular period and place, and at all events not err by either oppressiveness or aggressiveness. Even mechanism has come to the aid of the student who practises; and what with the digitorium, physical drill, practice-claviers—to say nothing of self-players—every possible device is offered to the learner to diminish his own drudgery in preparation work, and save the irritation caused to hearers by incessant reiteration of scales and technical exercises.

The charm of music in one's home circle depends, no doubt, on the members composing that circle—on their individual temperaments and abilities. Apart from gifts of solo playing and singing, there are, for moderate performers, the very real pleasures of duet and concerted work of all kinds. The pianoforte duo might well be cultivated more than it is. It is a practical assistance in sight-reading, capital exercise for those who are weak timists, and a source of delightful companionship in performance which only needs trying to be appreciated. The formation of glee-parties, meeting from house to house on fixed evenings every week, is to be recommended as a practical method of tasting the sweets of part-singing—an art long practised in student circles by the German people.

Surroundings have unquestionably much to do with the enjoyment of music. Possibly the keenest delight of all is felt by one who, brought up in unmusical environments, gradually makes for himself an atmosphere of sweet sounds, eventually drawing others into the same enchantment. The greatest musical enthusiasts appear to come from that class which, having encountered many obstacles in winning a position in the world of music, can enter into, and feel for, the difficulties in the way of struggling professional musicians. It remains a curious fact that, with a few noted exceptions, the children of musicians seldom inherit the gifts of their progenitors.



Higher still than the production of feelings, soothing, reflective, or encouraging, is the tendency which music has, when rightly administered, to act as a curative agent. The Biblical incident of David driving the evil spirit from Saul with his harp-playing will occur to many. Celtic legendary lore is particularly rich in accounts of musical performances, mysterious or otherwise, which are said to have softened angry passions, produced ecstatic exhilaration, or lulled persons to sleep. Music has often been the solace of the dying; and attempts have been made to apply the "sound-cure" to the sick, with encouraging results. Again, physicians acknowledge that in cases of mental disease music has been found to produce beneficial effects, the only question being the method and nature of its application as a palliative. For lassitude or depression, melodious sounds are often a sovereign balm, and one is forcibly reminded in this connection of Milton's lines:

And ever against eating cares  
Lap me in soft Lydian airs.

Were the heads of the medical profession to examine

the virtues of this music-remedy, doubtless it might be found capable of scientific application in a marvelous way. It may be that imaginative romance is ahead of theoretical research in this respect. Yet few others are so skeptical as educated musicians regarding the extraordinary emotional influence often attributed to music by novelists who, from their own showing, are strangely ignorant both of the theory and practice of an art upon which they dilate in such glowing terms.

Assuredly in this as in all other domains of research, though ignorance may long be a stumbling-block, knowledge is power. A clearer understanding of the aims and possibilities of music, of means for getting practically acquainted with its various departments and branches, is the first desideratum. We would therefore appeal not only to those already acquainted with the practice of music, but also to the vast circle of *listeners to music*. These should learn what is implied in the work of true creative and executive artists, whereby they sway the emotions and uplift the minds and lives of all who listen well. The hearing ear and the seeing eye are alike necessary to the appreciation of arts that appeal to them respectively.



## II. HOW TO LISTEN TO OPERA

By E. MARKHAM LEE

Feelings of Disappointment—Expectations—The Language Difficulty—Why the Story is Hard to Follow—What We Go to the Opera to Hear—Some Suggestions—To Grasp the Story—To Realize the Style of the Music—Rehearing Necessary—How to Begin to Study Opera—What is Necessary for its Enjoyment.

**I**N this chapter we have no thought of laying down the law to those already wise in the things here discussed. The musician and the opera habitué will not need telling how to listen to opera, nor how to enjoy it.

At the same time it must be borne in mind that to the very large majority of young persons their first introduction to opera raises a feeling of disappointment. People vary much, and there are those to whom the charm of music is so great that the most unfamiliar harmonies will convey delight to their ears and satisfaction to their minds. But this is exceptional rather than the rule, and it is to be feared that the neophyte, visiting the opera in a state of glorious ignorance, generally comes away with an inglorious feeling of unrealized ideals and unattained expectations.

To the average schoolgirl, for example, opera suggests various fascinating details read about in books and papers; such as beautiful singing, the presence of fashionable and brilliant persons; tiaras of diamonds and gorgeous costumes, and a thousand and one other

trifles which may or may not come up to expectation. Even if they do, the excitement of such extraneous attributes as these soon palls, and the girl is left to reflect on the opera itself, which is perhaps the most fruitful source of disappointment.

We here assume (what we take to be generally the case) that the boy or girl paying a first visit to the opera has no real idea of what it will be; and in the excitement of the first entry into the large and brilliant house, with its crowd of well-dressed people, a series of miniature shocks awaits the novice.

For sake of example we may take an averagely intelligent and musical girl of sixteen. It does not take her long to discover that she can understand the meaning of hardly any word sung on the stage; a word or two here and there may be caught and mentally translated, but hardly sufficient, unless the girl be specially conversant with French, Italian, or German, to piece things connectedly together, or to gather enough to follow the sentiments expressed. A little natural irritation at not knowing what it is all about ensues.

The words not being caught, as they would be in an ordinary play in the vernacular, it is difficult to follow the story which is being unfolded; an ordinary stage piece may be intelligently followed by a deaf person by means of the eye, but in opera the situations must develop more slowly owing to the musical setting, and

there is generally, so far as stage work is concerned, a minimum of action; it is therefore quite possible for our young lady to leave the theater with the very barest notion as to the plot of the opera she has witnessed. Should the work witnessed be of a very popular character, such as "Faust," various numbers in the music will appeal to her ear as being pleasantly familiar; even in such a case as this, however, there will be much that falls strangely, while with the majority of works the music would be so new that only a confused general idea would be carried away. Not following either the language or the story, the music would be but another factor of confusion to our inexperienced girl, and especially would this be the case if the work presented were of a modern nature, or in a style to which she was quite unaccustomed in any phase of the art.

Such are some of the feelings experienced by young persons taken to the opera for the first time. First impressions are strong, and a feeling of distaste thus received may be hard to eradicate. Before considering how such wrong impressions might be prevented, or at least modified, we must again consider briefly what we go to the opera to hear.

It is not merely beautiful singing, for that can be heard more effectively from the same artists at a concert, when they are unhampered by the necessities of stage action, costume, and make-up. Nevertheless, there are those who are content at the opera with this alone; hence the popularity of certain Italian operas, the success of which depends almost entirely upon pure vocalization and expressive singing, with support of little in the way of stagecraft or dramatic truth. Nor is it excellent orchestral playing that is the main object, for that too can be better heard in the symphony of the concert-room. Nor is fine acting the main consideration—for that we must visit some temple of the drama; nor is it the wonderful development of stage appliance, the marvelous scenic displays, or electric lighting devices that call for comment: these can be better seen in some house mainly devoted to spectacular presentation.

It is none of these in particular for which we go to the opera, but rather for the combination of them all, which forms the characteristic feature of that complex aggregation of various arts of which opera is constituted. And seeing how many-sided and complex an art-growth it is with which we have to deal, small wonder is it that real appreciation for its numerous points comes but slowly, and only subsequent to experience, perhaps to study.

Now experience and study are just the things of which our imaginary young friend is quite unable to boast; hence the confused and mystified mental condition in which she, in all probability, leaves the opera house. Although easy to diagnose, the remedy for this state of things is more difficult to seek, but the following suggestions may be made:

First of all, make some attempt before going to the opera to master the details of the plot or story. There are many means of doing this. Librettos of all the operas are published, and the plot is plainly set out at the beginning.

So much done, some idea of what is taking place upon the stage can be grasped, and even perhaps some sentences of the libretto followed. Without such help,

plots with so much movement and incident as even "Lohengrin" or "Siegfried" may be hard to grasp; but do not make the mistake of taking a copy of the music or libretto into the house with you; the auditorium is generally too dark to admit of their use, and even if this be not impossible, frequent cuts make following a difficult matter.

Having realized the plot, try to get some idea of the style of the music; that is, whether it is an opera of the older classical school (Mozart, Cherubini, Weber, etc.), in which case it will split up into airs, duets, finales, etc., with music somewhat in the manner of the familiar sonata; or if perhaps it be an Italian work (Rossini, Donizetti, Verdi), with the same subdivisions, but of a more tuneful and simple nature; or if a work of the grand opera school (Spontini, Meyerbeer), with massive stage effects and pompous musical utterances; or again, perhaps a modern work in the Wagner manner, with continuous non-divided music, and without definite tunes (melos and not rhythmic air). In this last case, one or two of the chief *Leitmotive* might be memorized, but we would not advise this class of opera for a first experience; it is too advanced. In any case, do not go without some clear idea as to the manner and style of the music to be listened to. If any of the work can be played through and made at all familiar beforehand, so much the better.

With some sort of nodding acquaintance with the plot and the music, enjoyment may be attained if the work be not too complex. Even then it is not very easy to appreciate an opera at a first hearing. If opportunity arises for a second visit to the opera house, choose the same work that you have already heard. A first visit does little more than create an impression; a second visit will renew old impressions and convey further ones; a third visit would enable one to be on the lookout for parts which have made special appeal; a fourth visit would, as a rule, bring thorough enjoyment, provided the work be well performed.

Of course there are some operas which can be easily appreciated at a first or second hearing, but these are the great minority, and we would suggest four visits before any judgment is passed. For an ordinary amateur to hear a new work and either praise or condemn it extravagantly is nothing short of presumption. The more experienced and capable the critic, the more reserved is his judgment. For the more complex operas, four visits, unaccompanied by private study or by rehearing of the music, would be insufficient.

Begin with simple operas. Such works as "Faust" and "Carmen," the tunes of which are already known to a large extent, at once suggest themselves; and perhaps in the same category, although in a very different class, may be placed "Lohengrin" and "Cavalleria Rusticana." After a course of easily grasped works, more exalted creations, such as "Don Giovanni," "Fidelio," and "Die Meistersinger," may be approached; and finally we come to the serious works of Wagner's "Ring," such operas as "Tristan und Isolde," the beauties of which are a sealed book to the inexperienced and the unmusical. As is the case with every phase of every art, real appreciation can only spring from real comprehension. That which is not understood cannot be fully loved and enjoyed. There must be a beginning and a gradual growth. Love for opera



is hardly an inborn gift; rather is it a cumulative force, fed by an ever-increasing knowledge, and by ever-widening critical faculties. To love music—as singing, or an orchestral performance—does not necessarily imply an ability to care for so polymorphous a work as opera, which must be a thing of separate study, the more difficult in that it demands attention from so many points of view.

And when knowledge and experience are to some extent gained, become not too critical, for that mars enjoyment. Those whose love is freshest for opera

are not those unhappy critics who must perforce write a long analytical account of a new work before the final curtain has fallen upon it, but rather those who have grown to cherish the musical phrases for their own sake and for their inherent beauty, irrespective of who may be singing them, provided the singing be good and correct. Love for opera, although not lightly gained, is also not lightly lost; it is a taste that endures and strengthens as time goes on and knowledge deepens. It may well become and continue an important element in personal and artistic culture.





### III. LEARNING TO LISTEN TO MUSIC

BY GUSTAV KOBBE

#### I. AT A PIANOFORTE RECITAL

The Audience—The Piano—The Pianist—Evolution of Programme-making—Counterpoint and Harmony—Paderewski's Programme—Preëminence of Chopin—Schumann and Liszt Represented—The Encore—Effect of the Recital.

I LIKE to be in my seat in ample time, for I enjoy watching the audience arrive. There are the young women enthusiasts who preëempt the front seats weeks beforehand, yet are among the earliest in their places, so as to luxuriate by way of prelude in the assurance that, from their coign of vantage, they can watch every movement of their idol's fingers as they glide over the keyboard. Many of these young women are endowed beyond the average with good looks, and the poetic light which shines from their features adds to their attractiveness. It must be an inspiration to any pianist to feel this band of sympathetic, responsive worshipers eagerly hanging on every note that shapes itself under his hands!

Next to come are the musical pupils of the girls' boarding-schools, who range themselves in the choice seats of the balcony. Then the suburban music-lovers with bundles—for they have done their shopping before the concert—and they keep them on their laps instead of placing them out of the way under the seats, fearful lest they forget them in the transport of enthusiasm after the last encore. No sooner are they settled than they begin to wonder whether, after all, they can sit through the entire recital and still have time to catch the last train before dinner. Great, indeed, is the hardship of being a lover of music in the suburbs! Finally the veteran concertgoers appear and drop into their seats with the air of people who know beforehand just what is going to happen.

Meanwhile the stage has remained empty save for the pianoforte and the pianist's chair, and as I look at the instrument—a huge harp in a rosewood case and placed in a horizontal position on legs—I ask myself what the virtuosos of the olden times would think could they return and press their fingers upon the keyboard of the instrument which has been developed from the spinet, harpsichord, and clavichord of their day. How mellow the tone, how superb the volume of sound would seem to them compared with the twang produced when the quilled or leather plectra of the spinet and harpsichord plucked the strings of those instruments, or with the gentle tinkle which resulted when the metal tangents set the strings of the clavichord in vibration! They were small instruments compared with our pianoforte, and if placed beside it today they would look as if the modern instrument could swallow them—"eat 'em alive," in the words of Mr.

Warfield in "The Music Master." But they were richly decorated, which our pianos are not; and very handsome some of the women of the olden time looked when they sat at spinet, virginal, or clavichord and ran their slender fingers over the keys. Nor must we forget that it was in front of one of those instruments Mozart was placed as a child when he charmed the court of Vienna with his playing and, unabashed, responded to the Empress's praise with a hug and a kiss.

But these reflections are interrupted by the opening of the door giving from the stage. There is a moment of hushed expectancy followed by suppressed merriment. For, instead of the virtuoso, an attendant ambles across the stage to the piano, raises the top, pretends to be placing the chair in position (from sheer force of habit, I am sure), and retires. He is so hardened to the ordeal that he pays no attention to the few foolish people who attempt to start a round of mock applause, for he knows that when they discover no one is imitating them they will look even more foolish than they really are—if that be possible.

Suddenly, however, there is a prolonged salvo of genuine applause. The hero of the occasion has emerged and is making his way to the instrument. Is it the popular idol with the aura of reddish gold; or the little Titan whom Liszt dubbed "the young Tausig"; or the "Sarah Bernhardt of the pianoforte," as Fanny Bloomfield-Zeisler has been called? These sum up in themselves the three types of piano-players. The first, Paderewski, the man of deep thought and deeper emotion, who plays the piano like an inspired poet. The second, Eugen d'Albert (with whom also I class Rosenthal), a prodigious technician. The third, the woman, impulsive, nervously energetic, highly poetic—"and yet a woman!"

Upon the type will depend the programme. D'Albert once played at a single recital five Beethoven sonatas. It was colossal, but smacks to me too much of the professional "strong man" who lifts chairs, tables, and even a piano with his teeth. I have witnessed a great change, a veritable evolution to programme-making, since I began attending concerts. Like all evolutions it has been conditioned largely by environment, which in this case is the development of piano technique not only for brilliancy, but, what is far more important, for expression, begun by Chopin, built upon by Liszt and, in our immediate day, extended by Paderewski, who, if not the discoverer of the effect secured by using both pedals at once, was the first to systematically apply it. Producing a low, sweet tone with the soft pedal, he enriches and sustains it by simultaneously depressing the loud pedal, which, thus used, is not a loud pedal at all, but in the truest sense a means to beautiful expression. Our own foremost composer, Edward A. MacDowell, not infrequently di-



rects, in his pianoforte works, the simultaneous use of both pedals.

When Rubinstein and Von Bülow first came over here, in 1872 and 1875, a pianist's reputation rested on his playing of the Beethoven sonatas. It is herein that the greatest change in programme-making has taken place, for it is now recognized by all save the "old guard," that dies but never surrenders, that however noble the Beethoven sonatas may be as music in the abstract, they were orchestrally conceived, hence fail to do justice to the technical and emotional resources of the modern pianoforte.

Beethoven was a pianist, but when he wrote for piano he thought for orchestra. Moreover, the sonata form, as the term *form* implies, imposes restrictions from which the modern romantic school happily is free. This brief characterization must suffice here as a statement of the reason why in the evolution of programme-making more and more room is given to composers like Chopin, Schumann, and Liszt, who understood the possibilities of the pianoforte, and to their successors. A modern audience—very justly, it seems to me—is inclined to rank a pianist by his interpretation of these composers rather than by his playing of works which sound more like orchestral compositions arranged for the pianoforte.

If, however, the recital you and I are attending together—a recital, say, by Paderewski—opens with a composition by a master born nearly a hundred years before Beethoven, a fugue by Johann Sebastian Bach, that is because Bach's works for clavichord, although written for that antique instrument, sound wonderfully rich on the pianoforte. For Bach wrote in counterpoint, a term which sounds abstruse yet is, I think, capable of an untechnical explanation. Suppose that four people have met in order to sing. A composer hands to each of them a separate theme and then asks them to sing these four separate themes together. They smile somewhat superciliously, for they think it can result only in frightful discord. But the composer, who is sure of his ground, urges them on and, when they make the attempt, they discover that the four themes combined make a grand and impressive whole. That is counterpoint—the separate working out of separate themes which, nevertheless, bear such a relation to each other that they make a musical whole when sung or played together.

If the composer had taken only one theme and supplied it with an accompaniment, however simple or elaborate, that would constitute harmony; and between the four themes worked out together and the one theme with an accompaniment lies, in a general way, the difference between counterpoint and harmony. If the four themes had been so adjusted as to allow them to enter one after the other, sometimes drop and come in again, and so on *ad infinitum*, we would have had a fugue, the highest form of counterpoint. Goethe once described history as a mighty fugue in which the voice of nation after nation becomes audible, and this may stand as a highly poetic definition of a very complex musical form. But the point which interests us at this Paderewski recital is that, wonderfully rich as modern harmony may be, it is no richer than old father Bach's counterpoint. In fact Bach is a remarkable instance of a genius who was more than a century

and a half ahead of his time. Now, like a newly discovered celebrity, he is forging more and more to the front, and no virtuoso can afford to neglect him. He forms a broad and stable foundation upon which to build up a recital and enables the pianist to show that he possesses artistic dignity and reserve as well as the qualities which make for brilliancy or for highly emotional expression.

The initial impulse to the modern appreciation of this master of counterpoint was given by Mendelssohn, who in 1829 revived Bach's "Passion According to St. Matthew"—the first performance of that great choral work since its composer's death more than seventy-five years before! And speaking of Mendelssohn, I notice that Paderewski follows the Bach fugue, which opens his programme, with the "Spinning Song" and "Spring Song" from the "Songs Without Words." These "Songs Without Words" have their proper place in the scheme of musical evolution. Without them there would be a missing link, whereas they supply the gracefully arched bridge (and easy to cross) between the classical sonata and the modern romantic school of composition. Instead of consisting, like the sonata, of three or four movements, they are "single-piece" compositions, and their workmanship and success opened the eyes of composers to what could be accomplished in this line. The two examples on this programme are obviously melodious, written in a graceful and fluent style, none too deep, and have the usual Mendelssohn fault of verging too much on the sentimental. Yet they have their place, and at a recital may serve very well for the two lumps of sugar in the cup.

They are followed by a group of Chopin pieces—a polonaise, two mazurkas, a valse, and two études, one of them the so-called "Butterfly Etude." Paderewski revels in Chopin, possibly because, like himself, the composer was a Pole, but also, without doubt, because this virtuoso recognizes with almost every other pianist that Chopin is the greatest composer of pianoforte music. It was Chopin who gave distinct individuality to music for this instrument, and when we consider that a piano is almost a necessity in every household, the debt due the composer who, without exaggeration, may be said to have discovered pianoforte music can be fully realized. Pianistic expression became what it is under Chopin; the piano ceased to be an epitome of the orchestra and became a piano. He perceived that the instrument possessed characteristics all its own, and promptly proceeded to develop them to their full capacity. The music of Chopin is melodious, brilliant, dramatic, deeply expressive—it possesses every attribute of beautiful music. But what makes its beauty supreme among all the works for pianoforte written up to Chopin's day, is the fact that it is genuine piano music. His importance in the evolution of the art and in the development of piano-playing lies not only in his music being beautiful in the abstract, but further in his discovery of the distinct "piano tone-color," or clangtint, and in his method of so working out his rich harmonies that he produces a great variety of tone-colors.

It is impossible within the limits of this article to touch upon all the details of this master's exquisite art, and I must content myself with calling attention to one

of his most striking characteristics. Observe the groups of ornamental notes which occur so frequently on his pages. Bearing no exact numerical relation to the regular rhythm of the piece which throbs on below; broken up into figures of four, three, five, seven, nine, or almost any number of notes, yet to be played with a certain continuity, and still freely, so that the first and last notes of the whole ornamental phrase fall in with the corresponding notes of the rhythmic figure; shot through with "accidentals" as with all the colors of the rainbow—it floats like a shimmering veil of gossamer over rhythm and melody, rising and falling on every breath of air. This is the famous, much discussed tempo rubato of Chopin; and it is this device more than any other through which this genius brought the piano into its own.

The Chopin group of pieces on the recital programme is followed by a Schumann group—a couple of Noveletten and Phantasiestücke, genuinely romantic works, appealing to the imagination and thoroughly delightful to play and to hear. They are admirable compositions, not too long, yet full of poetic touches. Schumann went even a step beyond Chopin in naming his pieces. Each of the "Fantasy-Pieces," for instance, has a descriptive title showing that it represented a certain mood to the composer and that he aimed to rouse the same mood in the listener. Thus one of the pieces is called "At Evening," another "The End of the Song." They are examples of so-called "programme music," music written with the distinct purpose of suggesting what the composer had in mind; and, in the evolution of music, Schumann may be said to represent the introduction of this type of composition to the piano. He further differs from Chopin in being less ornate, also in that he imparts to his music what I may call a barytone quality of tone and in being more introspective.

Passing over several pieces as not essential to the point of view from which we are considering this recital, it is found that the virtuoso has elected to close his programme with one of Liszt's "Hungarian Rhapsodies." I said early in this article that Beethoven thought for orchestra when he composed for the pianoforte; but his piano was a colorless orchestra. Liszt had supreme command both of the orchestra and of the pianoforte in their full modern development; and in writing for the piano, he reproduced orchestral effects with all their rich tone-colors. While listening to this "Hungarian Rhapsody" you will seem to hear piccolos, flutès, clarinets, horns, and other orchestral instruments, just as you become conscious of the colors of a painting when examining a fine mezzotint engraving of it. At the same time the composition is thoroughly playable. This enrichment of the resources of the instrument through the medium of orchestral effects is Liszt's contribution to the evolution of pianoforte music, and is, it seems to me, a great achievement. For Liszt sums up everything that went before and adds something of his own. Notwithstanding many divergent opinions, he is one of the great masters of music.

And now the recital is over—at least, is supposed to be. But something quite extraordinary happens; or rather, what should happen doesn't. Instead of the audience filing out, a great part of it crowds down the

aisles toward the stage. The virtuoso of the reddish-gold aura appears again and again in response to the prolonged applause. At last there is a rapturous swell in the volume of acclaim. He is crossing the stage to the piano. To the delight of the great gathering, chiefly feminine—woman always, since the world began, being the leader in the appreciation of art—he plays one piece after another.

He retires. Many still linger and endeavor to coax him out again. But the lights are turned down, a signal that it is all over.

The young women in the front seats have had an afternoon of emotional revel; the boarding-school misses have heard how a great virtuoso plays the Chopin valse which is supposed to represent Mme. Dudevant's pet dog chasing its own tail, and they will play it incessantly for the next fortnight; the suburbanites have missed their train but don't care; and the veteran concertgoers have added another golden hour to their precious memories. But how many among all these realize that, besides having been thrilled and entranced, they have heard how a great virtuoso plays the Chopin music?

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## 2. AT AN ORCHESTRAL CONCERT

The Shah's Appreciation—The Concert Orchestra—Wilhelmj at Bayreuth—Thomas's Keen Ear—The Slighted Flute—Other Instruments and Their Uses—Conductors.

WHEN I hear the orchestra tuning up, I am reminded of an amusing experience which a London orchestra had with the late Shah of Persia during that potentate's visit to the British capital. He attended a concert and sat there apparently unmoved, signifying neither by facial expression nor gesture that the music made the slightest impression upon him. When it was all over, however, he remarked that he had enjoyed the first piece on the programme and would like to hear it again. The orchestra promptly attacked it, but Muzaffar-ed-din angrily shook his head to indicate that it was not what he wanted; and so with several other numbers which the orchestra began to try over. But when, after a while, it became necessary for the players to tune up again, and the babel of sounds attendant upon that function was let loose, a pleased expression overspread his august Majesty's countenance and he despatched his grand vizier to pin upon the lapel of the conductor's coat the Order of the Victorious Humming Bird.—After all, much depends upon the point of view.

The modern concert orchestra consists of many instruments—one hundred, as in the case of the New York Philharmonic; two hundred and forty-two, as in the case of the festival orchestra which Theodore Thomas conducted in the Seventh Regiment Armory, New York, in 1882. But when played on by a great conductor it should sound as one instrument, combining all the qualities of the many—the precision, sustained tone, and sensuous charm of the strings; the lusciousness of the wood-wind; the sonority of the brass; and the rhythmic pulsing of the instruments of percussion.



It should possess all the qualities of a great voice—be as brilliant and flexible as a high soprano, as rich and heavy as a contralto, as vibrant as a tenor, and as powerful as a bass. The modern orchestra is, in fact, the greatest of all voices, because, properly managed, it has a capacity for utterance far beyond the range and variety of any human voice, however great.

It always interests me to watch an orchestra assemble on the stage; there are so many instruments, yet they naturally form themselves into homogeneous groups, each with its own characteristics, but by contrast or fusion contributing its share toward the general result. To observe how an orchestra is constituted and how each part is made to subserve the whole is a fascinating study and a great aid to the due appreciation of orchestral music. Three groups, each of four different instruments, together with the instruments of percussion, or four groups in all, form the modern orchestra. It is well to bear these grand divisions in mind. It greatly simplifies the study of orchestral music and enhances the listener's pleasure in it if he can so familiarize himself with the characteristics of the different instrumental groups that he can at once locate the source of a certain tone-color or effect. To know at once what instrument is playing a melody that entrances your senses is like being able to distinguish a flower by its perfume.

Excepting the instruments of percussion, which consist of the kettledrums (*tympani*), side-drum, cymbals, triangle, and instruments of similar kind, each of the groups of which the orchestra is composed can play in complete harmony. For in each group there are instruments corresponding in range with the soprano, alto, tenor, and bass voice. One might say that a musician in scoring for orchestra has three orchestras at his disposal, and it is by his judicious use of them, sometimes independently, sometimes together, that he is able to secure those wonderful tone-colors which are the glory of modern orchestral music.

The violin is the *prima donna* of the orchestra. The tones of the wood-wind and brass, being produced by the breath, cannot be attacked with the same precision nor be sustained as long as those of the stringed instruments. With these latter the upward and downward strokes of the bow resolve themselves into one continuous motion which, for all practical purposes, can be kept up indefinitely, and may be as long drawn out and sustained as the murmur of night or as rapid and scintillating as the flash of the morning sun in the mirror of the sea.

It is not exaggerating to declare that the precision of an orchestra's attack and its brilliancy depend upon its first violinists. When Wagner produced his "*Ring of the Nibelung*" at Bayreuth, he had no less a virtuoso than Wilhelmj at the head of the first violinists. He was the Concertmeister, the leader of the orchestra, as the leading first violin is called in distinction from the conductor. Often there are ticklish problems of technique to be solved for the violins, and it then devolves upon the leader to show how these problems are to be solved. When "*Die Walküre*" was given at Bayreuth, the whirring passages for violin in "*The Ride of the Valkyrs*" seemed at first impossible to play. It was

Wilhelmj who told the violinists under him that, so long as they began and ended each passage together, the middle would take care of itself—and so the result proved. It also is desirable that the bowing in each division of the strings should be uniform, not only because it would offend the eye to see some players in one of these using the up stroke, while others were doing the opposite, but also because it gives greater evenness to the body of sound. It is on record of Theodore Thomas that he stopped an orchestra at rehearsal because, his sensitive ear telling him that something was wrong, he discovered that one of the sixteen cellists was bowing the passage differently from the other fifteen! But there are very few conductors whose hearing for beauty of tone quality was as keen as was Thomas's. In his early days Thomas was a violinist, and I have seen him at rehearsal take the leader's violin and show the first violinist how to execute a passage. He had retained enough technical skill from his old virtuoso days to be able to usurp the functions of the Concertmeister.

Each of the three principal groups of the orchestra is spoken of as a quartet—the string, the wood-wind, the brass quartet. Strictly speaking, the strings, although playing only four instruments (violin, viola, violoncello, and double bass), form a quintet, because of the division of the violins into first and second. The first violins are the sopranos, the second the altos, the violas the tenors, the violoncellos the barytones, and the double basses the bassos of the string division. The numerical superiority of the violins as compared with the instruments in the other groups extends also to the other representatives of the string division. Again, taking the Boston Symphony Orchestra of eighty-seven players as a standard, there are, besides the thirty violins, ten violas, ten violoncellos, and eight double basses—an aggregate of fifty-eight stringed instruments, or two-thirds of the entire orchestra. This gives an idea of the importance of the strings. If, other conditions being favorable, an orchestra sounds rough and noisy, the cause usually will be found in a lack of due preponderance in the number of stringed instruments. The average theatrical orchestra nearly always is miserably balanced as between the strings and the other instruments, hence is raw and blatant.

The leading instrument of the wood-wind division is the flute, an instrument which long has been the victim of the musical joker. There is a stock jest which runs as follows:

"Are you musical?"

"No; but I have a brother who plays the flute."

For a man to suggest any subtle connection between music and his brother's playing the flute is supposed to mark the climax of lack of musical perception. It also has been darkly hinted that in "*Lucia*" the heroine loses her mind not because of her forced marriage to Ashton, but because her principal solo in the opera is accompanied by a flute obbligato. Nevertheless the flute is an agile and graceful instrument, and some of its notes give a tinge of romance to the orchestral color-scheme. One of our best-known Southern poets, the late Sidney Lanier, played the flute in the orchestra of Peabody Institute, Baltimore, and in his poem "*The Symphony*" he did not fail to pay a tribute to his favorite musical instrument.

The oboe is a wood-wind instrument which can be distinguished by its peculiar tone—reedy, almost nasal, yet, singularly enough, not disagreeable. The oboe was developed from the old pastoral pipe known as the shawm, and its pastoral quality still is so distinctive that it almost invariably carries the melody in music of that kind. It is, however, also capable of a plaintive expression and of voicing lonely melancholy. This latter is the special province of the English horn, which, in spite of its name, is simply an oboe of lower register. Undoubtedly the most characteristic and most famous passage for English horn is the sad lay piped by the watchful shepherd in the third act of "Tristan und Isolde," signifying to the wounded, feverish Tristan that the ship bearing Isolde to him has not yet been sighted in the offing.

Richer, warmer, and more mellow in tone-quality than the oboe is the clarinet.

Then from the gentle stir and fret  
Sings out the melting clarionet,  
Like as a lady sings while yet  
Her eyes with salty tears are wet.

The clarinet is, in fact, one of the most beautiful instruments in the orchestra. It can be played rapidly or slowly and is capable of great variety in dynamic shading. Indeed, with all its beauty of tone and expression, it is so thoroughly practical from a technical standpoint, that, in military bands, such as Gilmore conducted at Manhattan Beach—"music on the half-shell" we used to call his concerts because of the shell-like sounding-board within which the players sat—the clarinets hold the place of the violins in the orchestra.

In "The Ancient Mariner" Coleridge speaks of the "gay bassoon." Owing to a peculiar squawk in some of its tones the bassoon sometimes is funny and can be used with humorous effect, but never, by any stretch of the imagination, could it be called gay or abandoned. There is also a contrabassoon, which is of even lower register than the bassoon itself. It is a large instrument, and if you see a very long pipe protruding above the orchestra, with such a lavish outfit of nickel joints and other trimmings that it reminds you of a section of sanitary plumbing, you are gazing upon the contrabassoon. The English horn, bass clarinet, contrabassoon, and piccolo (a small shrill flute) are additions to the regular wood-wind quartet. With the original quartet of wood-wind instruments they enable a composer to use the wood-choir in numerous combinations with itself and to produce a variety of exquisite tone-colors. The voice of the wood-choir as a whole is exceedingly rich and tender, breathing romance and gentle melancholy.

The regular brass quartet of the orchestra consists of trumpets, for which, however, cornets usually are substituted; French horns, trombones, and the tuba. The appearance of the first two members of this group is familiar to most people. The tones of the trombone are produced by drawing a long slide in and out. A facetious concertgoer once remarked that it always amused him to watch the trombonists because they kept swallowing half of their instruments and then drawing them out again, which he considered a very clever trick. The tuba is a large, thick, heavy-looking brass instrument ending in a funnel or "bell" of such

dimensions that you wonder if it isn't necessary for the player to exercise considerable caution so as to avoid falling into it. The instruments of percussion most generally found in an orchestra are the tympani (kettledrums), the snare drum, bass drum, cymbals, and triangle. Castanets, tambourine, gong, and steel bars of varying length for bell-effects are added as occasion requires. The main function of the "battery," as the group of percussion instruments is called in the United States, is to add to the power (not to say noise) of the orchestra in mass effects, but it can, of course, be used in other ways, and a suggestion of mystery is not infrequently thrown out by a very delicate roll or tapping on the tympani. These and the bells are the only instruments of the group capable of being tuned to notes of definite pitch, the other instruments of percussion simply producing sound.

The conductor of an orchestra was originally a mere perfunctory time-beater. His individuality did not enter into the performance at all. A great change has, however, come over this state of affairs, and especially in our own day, when a conductor's reading of the works given under his direction has assumed as much importance as the injection of a virtuoso's personality into his playing. As a result we now have virtuoso conductors, often spoken of as "star" or "prima donna conductors." The New York Philharmonic Society, doubtless taking a hint from the popularity which its concerts enjoyed under Theodore Thomas and later under Anton Seidl, for several seasons imported its conductors from Europe, giving to each of them the direction of one or more concerts. Wassily Safonoff and Felix Weingartner were among those who were heard at the Philharmonics under this plan, Safonoff finally becoming the permanent conductor, to be succeeded by Mahler. In this country we also have a family of conductors in the Damrosches, the late Dr. Leopold Damrosch and his sons, Walter and Frank. Nikisch, who was conductor of the Boston Symphony Orchestra, is now one of the great "star" conductors of Europe.

### 3. AT A SONG RECITAL

Bad Enunciation—Literary Qualities of Songs—Music and Words—The Old Recital and the New—Programmes—Schubert the Master of Song—Other Song-writers.

AT many of the song recitals which I attend I feel compelled to agree with those students of the evolution of language who believe that song antedated speech. For the number of people who seem to find it impossible to control their impulse to burst into song before they have mastered the distinct enunciation of their mother tongue is surprisingly large. To hear some of the men and women who figure as concert singers declare that "My-ee Lee-ove is lee-ike the red, red rr-rose" leads to the inevitable conclusion that they have cultivated the art of song without the preliminary precaution of forming so much as a speaking acquaintance with their own language. Is it to be wondered at that, when they essay to sing in foreign tongues, they



make mistakes which are even more ludicrous? I once heard the familiar line in Schubert's "Erlking,"

Er hält in den Armen sein ächzendes Kind  
(He holds in his arms his groaning child)

declaimed,

Er hält in den Armen sein achtzehntes Kind.  
(He holds in his arms his eighteenth child).

The eloquence with which the vocalist attributed eighteen children to a father who already had enough to worry him without such an uncalled-for increase in his family, made the mistake all the more ludicrous. The fact is that English as She is Sung (not to mention other languages) often is quite as bad as English as She is Spoke.

Unfortunately audiences are apt to be uncritical in such matters, so it is not unlikely that people will continue to sing before they know how to speak, and charge others from a dollar and a half to five dollars, or more, a seat for the privilege of hearing them do so.

I know of only one circumstance which affords reason for hope that some day singers will pay attention to clear enunciation of the words they are singing. This is the growing importance which composers attach to the literary quality of the poems they choose for musical setting. It has been said that Schubert's gift for melody was so spontaneous and versatile that he could have set a great song to a sign-post; which is also a suggestion that his genius worked so rapidly and was so voracious that it was not discriminating enough in some of the material it seized upon for assimilation. Be that as it may, there now is an obvious tendency on the part of song composers carefully to weigh the merits and suitability of a poem before setting it to music. Furthermore, the musical creator of to-day strives for a complete union of music and words. Changes of rhythm and of harmonies and numerous other subtleties in musical effect are employed as never before in the history of the *Lied* to denote sudden variations in mood and feeling as described in the poem. The modern song is becoming more and more like a very compact music-drama, sometimes tragic, sometimes tenderly pathetic, sometimes humorous. Obviously the effect of songs modeled on such lines will be greatly enhanced if the audience understands what they are about. Possibly singers will come to appreciate this point more generally than they now seem to do and will devote some attention to the diction of a song instead of taking it for granted that all that is required of them is to sing. And let me say here that there is no better method for a singer, amateur or professional, to acquire the desirable accomplishment of distinct enunciation than a few months' course at a regular dramatic school, where he will also learn numerous little nuances of pose and facial expression which tell with an audience. Many singers are deplorably deficient in "presence" and in mobility of feature.

To-day, when I look over the programme of a concert which will last about an hour and a half, and in which everything will be interpreted by one singer, I cannot help recalling that the song recital as a popular

form of entertainment has come up during my own experience as a concertgoer. Formerly concert singers figured in one or two numbers with orchestra, in oratorio concerts, in miscellaneous vocal programmes, as soloists at choral concerts, or in conjunction with pianists or other instrumental virtuosi. Now, however, the Lied or song is generally recognized as one of the most beautiful forms of composition and the fact is appreciated that some composers have done their best work in this form. As a result we have to-day programmes wholly made up not only of songs, but sometimes even of songs by one composer—a Schubert recital, a Schumann recital, or a Richard Strauss recital. A few years ago George Hamlin, of Chicago, the first singer in this country to make a specialty of Richard Strauss, gave three recital programmes entirely made up of that master's songs. Georg Henschel, who is an accomplished pianist as well as a singer, and who plays his own accompaniments in a most sympathetic and musicianly manner, frequently has Schubert or Schumann programmes. So has David Bispham, speaking of whom reminds me that of late years the great opera singers have entered the song recital field and, without the interpolation of so much as a single aria or any other operatic piece, have achieved great success, showing that the Lied offers as fine a scope for dramatic expression as the works of the great opera composers. Lilli Lehmann, one of the grandest interpreters of the Wagner music-dramas, was among the first to make a detour from the operatic to the song-recital stage, and she filled Carnegie Hall again and again to overflowing with audiences which justly "went wild" over her Lied singing. With her fine musicianship and her supreme vocal art, coupled with her instinct for everything which is at once musical and dramatic, she gave new significance to many songs which we had been accustomed to hear given in the tame "recital" style and opened entirely new vistas to interpreters of this form of composition. The same may be said of Mme. Sembrich. How different from the concerts I used to hear Christine Nilsson give when she considered it necessary to have the "assistance" of an instrumental quintet, a pianist, and several other singers, and her own selections were mainly operatic. This was the old-fashioned way of doing things when a great prima donna gave a concert. Now we want songs, and do not care to hear any one besides the prima donna herself.

Varying degrees of taste are shown in the arrangement of programmes for song recitals. Sometimes an overambitious singer will arrange a programme which in itself is admirable, but is ill-chosen because far beyond his powers. He forgets that, while there is some virtue in singing a song of average merit well, the greater the song the greater the crime in singing it badly. This is something which the average amateur, too, might well remember. A simple little ditty well sung is, in its way, an artistic achievement; a masterpiece crudely rendered is butchery. Some programmes, as given by some people, constitute a new massacre of the innocents.

Recital programmes include the miscellaneous programme in which the selections range from classical or even primitive tunes to songs by living composers, so that one obtains what may be called a bird's-eye view of the development of song; the programme devoted to



a group of composers representing one epoch or one country, and the "one-composer" programme. In the case of the miscellaneous or historical programme it will be found that comparatively few of either the early or great classical composers are represented, and then usually by the same selections. The range of choice here is limited, the fact being that, until Schubert's day, the song was regarded as a trifle not worth bothering with. Haydn and Beethoven were symphonists, Mozart a composer of symphonies and operas; and the attitude of these musicians toward the Lied was so indifferent, that they produced but little in that form worth remembering. Schubert was the first among the great composers to make a specialty of the song, and, quite at variance with the usual rule in such matters, he not only was the pioneer in the art of song-writing but one of its greatest exponents. He died as long ago as 1828, but to this day his songs have retained their freshness. No one ever would think of speaking of them as old-fashioned, while at least one of them, "The Erlking," not only never has been surpassed, but never equaled. Incredible as the statement may seem, this was one of 144 songs written in a single year and when he was but eighteen years old! On one day of this year (October 14, 1815) he set eight poems to music. Such fervor of creativeness coupled with sustained merit never has been known, is unique in music; and I doubt if its like can be pointed out in any other art. Schubert was only thirty-one years old when he died, and he wrote more than 600 songs, besides many other works, and when, in the last sentence, I speak of "sustained merit" I do not wish to be understood as suggesting that all his songs are of even excellence. But no other composer has produced so many that are worthy the efforts of the greatest singers and no other is so frequently represented on "one-composer" programmes as he.

The rapidity with which Schubert worked fairly takes one's breath away. It appeared only necessary for him to read over a poem once in order to assimilate it musically. His friend Spaun relates that, visiting him one afternoon with another friend in Vienna, they discovered him reading Goethe's "Erlking" aloud. Book in hand, he paced the room, then suddenly sat down and dashed off the song as fast as his pen could travel over the paper. As he had no piano (he was too poor), the three chums hurried over to the training school for court singers, where Schubert had studied, and "The Erlking" was sung there the same evening and received with enthusiasm. Thus a great, I may say the greatest song, was the work of a small fraction of a day and was tried over almost before the ink was dry on the paper! The work of a youth in the first quarter of the last century, it still ranks as the greatest achievement in the art of song-writing. It seems to sum up everything that a song possibly can be, for it is melodious, descriptive, and thrillingly dramatic all in one. The wild ride of the father through the stormy night with his dying child in his arms, the coaxing voice of the Erlking luring the soul from the little body, the shriek of the child as unseen hands reach out and seize him, the climax when the father reaches his destination only to find that he is clasping a corpse—all these elements of the poem are depicted in the accompaniment and expressed in the vocal part. Schubert possessed

in the highest degree the gift of singable melody combined with the power of reproducing in his accompaniments the descriptive suggestions contained in whatever poem he set to music. In his "To be Sung on the Water" the voice is borne along on a gracefully rising and falling, rippling figure in the piano part. "The Erlking" and "To be Sung on the Water" are admirable examples of the two different kinds of song. "To be Sung on the Water" is "strophic"—each stanza of the poem is sung to the same melody. "The Erlking" is "composed through"—the music closely follows the action of the poem and changes accordingly. It is a compact and powerful music-drama. Two other great songs by Schubert which are "composed through" are "The Wanderer" and "The Young Nun." In the latter the accompaniment represents a raging storm at night, above which the mournful tolling of a chapel bell is heard.—But it would require a book to do Schubert justice. Song, instead of reaching its fulfillment by a slow process of development, sprang full-fledged from his genius, and his greatest songs actually are more modern than any that have been composed during the more than eighty years which have elapsed since his death!

While Schubert's complete mastery of the song has precluded the slow process of evolution which can be traced in other musical forms, Schumann, Franz, Brahms, and, more lately, Richard Strauss have impressed their individuality upon the Lied. Liszt composed comparatively few songs, but among these there are such gems as "The Lorelei," "Thou'rt like unto a Flower," and "Knowest Thou the Land." Frenchmen like Godard, Massenet, and Saint-Saëns; Italians like Tosti; and Slavs like Tchaikovsky and Dvořák have written fascinating songs. But in the ultimate analysis, song as an art-form remains precisely where Schubert left it, an experience wholly at variance with that discernible in other branches of music, and a striking tribute to the genius of the composer of "The Erlking." That the art of song-writing did not come to a complete standstill after his death is due to the fact that it attracted some of the great masters who came after him as the most eloquent medium for expressing their most intimate thoughts. When Schumann fell in love with Clara Wieck, he promptly took the world into his confidence by composing more than a hundred songs. He and Clara were married in September, 1840. Previous to February of that year he had not written a single song, and after his marriage he lapsed into silence again for nine years. Few of these later songs equal the lyrical outburst of his "engagement" year. When he sent his first published songs to Clara, he wrote to her that when he composed them his soul was in hers. "Indeed," he adds, "no one could write such music without such a bride. . . . I could sing myself to death, like a nightingale."

When Schubert and Schumann are on the same recital programme it is easy to note the different points of view from which they approach song composition. Schubert's genius was so spontaneous that it converted poems into music, expressing the sentiment of the stanzas in clear and beautiful melody and portraying what may be called the scenic environment in a descriptive accompaniment. His inspiration seemed something quite apart from his own life and experi-



ence and not to be in the least degree governed by them. It appears to have been something which existed entirely outside his own personality, like the higher, spiritual self, which some dreamers claim begins where our own bodies leave off. Schumann's songs, on the other hand, are in the highest degree personal. He employed them as a medium for expressing his own moods, sometimes in the vocal part, sometimes in the accompaniment, which not infrequently predominates too much over the voice. They are intimate communications between the composer and his public—letters of song marked "personal" and delivered by the singer to the listener.

For lack of space what I have said of Schumann must, in a general way, stand for a minute characterization of the song-composers who followed Schubert. Franz is even more personal than Schumann, Brahms than both of them put together; Richard Strauss, in addition to intimacy of expression, has enriched song with the scheme of ultramodern harmony which he adopts in his orchestral works. Schubert, however, still remains supreme among song-composers, and great as would be the calamity if every song composed since his time were to be lost, it still would be possible for recital singers to make up Schubert programmes by the dozen. Only thirty-one when he died, and over 600 songs! What a heritage for us!

#### 4. AN EVENING AT THE OPERA

Opera as an Art-form—Some Ridicule of It—Music and Libretto—Liberties Taken by Singers—Italian and German Opera—Meyerbeer's Operas—Importance of Dramatic Librettos.

ALTHOUGH the gentle Miss Austen was roused by the obvious incongruity of opera as an art-form to remark that "if an opera were rational it might be a better thing, but would not be nearly so like an opera," it still remains the most expensive form of musical entertainment. Indeed there is such a thing as acute operamania, an epidemic to which thousands succumb every year. I know a lady, wholly rational in other respects, who remarked somewhat testily when her husband providently laid in ten tons of coal at the then low rate of five dollars, that the cost of the coal would have paid for ten opera tickets. For such a well-defined case of operamania even the mosquito theory of germ propagation offers no satisfactory explanation. All we can say is that there must be an opera microbe as yet insufficiently understood, under whose insidious influence people otherwise perfectly sane cheerfully pay five dollars for the privilege of sitting in an orchestra stall and listening to something in a language they cannot understand.

It is a fact that from the days of Addison to the present time opera has afforded satirists a fine opportunity for the exercise of their talents. An art-form in which five minutes and innumerable trills and roulades are required to sing "I love you," a phrase which often can be spoken, with the desired effect upon the person addressed, in less than two seconds,

obviously differs from the ordinary methods of human communication. Had the Russian and Japanese envoys at Portsmouth conducted their negotiations according to the operatic formula, I am quite sure that M. Witte still would be singing, "Not one kopek!" or the Japanese still intoning the first protocol. Opera is, in fact, delightfully untrammelled by ordinary considerations of time and space. Thus Andrew Lang facetiously calls attention to the fact that "Aida" is cast at large in the wide period "when the Pharaohs ruled over Egypt," say 5000 years; while, regarding the entrance of Valentine in "Les Huguenots"—"a veiled lady is led through the room into the gardens on which the window opens"—Mr. Lang's comment is that "a secret visitor would naturally enter the gardens in this, the only conspicuous and compromising way, instead of going around outside. Otherwise there would be no plot; besides, this is the most absurd method possible." As for the plot of "the celebrated 'Trovatore,'" Lang confesses that it produces on his brain much the same effect as a page of algebra, "or one of those elegant Babylonian records on clay, which look like chocolate inscribed in cuneiform." Regarding this same "Trovatore" my personal experience was that, after hearing it for the twelfth time, I knew no more of the story than at first, whereupon I conscientiously read through the libretto from cover to cover, with the result that I knew even a little less about it than before. Indeed, it is just as well not to inquire too closely into the "book of the opera." As a rule it is apt to teem with absurdities.

The main consideration in opera is the music and the manner in which it is sung. This is true even of the Wagnerian music-drama, which, however, is to form the subject of a separate article. Many of the incongruities of the average opera libretto vanish under the charm of song. The "book" of Mozart's "Magic Flute" is nothing less than a monument of asininity, yet, owing to the beauty of its score, the "nine-prima-donna opera," more than a century old, still is the object of not infrequent revival—even when among the nine prima donnas in the cast all but two or three are only "prima donnas" in quotation marks.

Da Ponte wrote the libretto of "Don Giovanni" for a humorous opera. Even the apparition of the Commandatore at his murderer's banquet was to be a diverting episode. It was Mozart's genius that realized the thrilling dramatic possibilities of the scene and entirely changed its character from what the librettist had intended. It might be contended that three things are necessary to an opera—book, music, and performance—but in point of fact the three requisites of opera are: firstly, music; secondly, music; and thirdly, music. Given an inspired score, and the libretto counts for little or nothing. When Verdi composed "Un Ballo in Maschera" (A Masked Ball) the Italian authorities objected to its production because in it Gustavus III of Sweden is assassinated and it was feared that regicide on the stage would have a bad effect in the then uncertain state of Italian politics. Verdi calmly transferred the scene to Boston, and now whenever "Un Ballo in Maschera" is given it is Count Richard, governor of Boston, who is slain!

Of course Verdi's stage Puritans are ridiculous from a dramatic point of view, but this does not affect

the opera as music. What can be more unnatural than Violetta in "La Traviata," who is dying of consumption yet sings music of such brilliance and floridity that the rôle is a favorite one with all great coloratura singers? The public takes the singing at its full value and asks no questions about the libretto. In fact singers joke among themselves by substituting all kinds of ridiculous stuff in serious passages and singing it with all the abandon of dramatic passion. I myself have heard a great contralto as Siebel in "Faust," when singing the Flower Song, which begins,

Le parlate d'amor,  
O cari fior!

(Tell her of love,  
O precious flower!)

deliberately change these lines to,

Le patate d'amor,  
O cari fior!

which means,

The potato of love,  
O precious flower!

and sing this nonsense with as much grace and feeling as if it were the original lines, meanwhile surreptitiously winking at her colleagues in the wings or at the conductor. Marguerite receiving a potato as an offering of love quite destroys one's ideals. Fortunately but few in the audience ever are the wiser for aught that is sung from the stage, otherwise "Faust" and several other productions might degenerate into comic opera, and an evening at the opera might be something quite different from what it is supposed to be.

Doubtless singers would not dare to take such liberties with the libretto of an opera were they not assured of their supremacy in opera and that the public goes to hear them rather than the work in which they appear. "I am going to hear Melba to-night" (or Farrar, or Caruso), is a far more common phrase than "I am going to hear 'Lucia,'" or some other work. The average operagoer has the name of the singer rather than the title of the opera in mind.

Many writers on music have deplored the tendency of Italian opera composers to slavishly subject their art to that of the vocalist and to produce scores which obviously are intended to afford the interpreting singers every opportunity for the display of their brilliant vocal talents. It is argued that the dramatic significance of the words underlying the music too often is disregarded for the sake of introducing some senseless turn or ornamental passage to enable the singer to catch the applause of the audience by the exhibition of vocal pyrotechnics. I take an entirely different view of the matter. There are two schools of opera, the Italian and the German, each of which has served its purpose most admirably in the development of music. Melody which is obviously beautiful and singable is the strong point of Italian opera from the days of Donizetti and Bellini to Verdi. That the Italians sacrificed the artistic verities and especially dramatic truth to the singer is undeniable. On the

other hand they performed an incalculable service to the art of bel canto, the art of beautiful singing. They did for vocalization what Paganini did for the violin and Chopin and Liszt for the pianoforte—they developed its resources to the utmost, both as regards sustained beauty of tone and brilliant execution. The result is that if you desire to hear the art of bel canto exemplified in all its branches, a performance of Italian opera by great singers is your best opportunity. Nor should Italian opera be neglected by instrumentalists. Theodore Thomas once told me that the exquisite singing quality of tone which he was able to draw from his orchestra he owed to the fact that, in his earlier days, while playing in and conducting Italian opera orchestra in New York, he had heard some of the greatest Italian singers who have visited this country. Thomas was a musician of broad and liberal views, and I always have considered this remark of his, made long after his eminence as a conductor of an entirely different style of music had been established, a significant acknowledgment of the influence which one phase of art may exert upon another, though they may seem wholly distinct. There are singers who, fortunately, are catholic enough in their ideas to seek inspiration from listening to fine instrumental music. One prima donna never misses an opportunity of hearing Fritz Kreisler play on the violin. She frankly says that his large tone, broad phrasing, and solid musicianship are of benefit to her in the practice of her own art. Such broad-mindedness is to be highly commended and affords an example which others might find it most profitable to follow.

Broadly stated, German opera differs from Italian in greater seriousness of purpose. Its melody is more richly harmonized, the orchestration is fuller, and it aims more at dramatic expression, even sacrificing, when necessary, vocal beauty to dramatic effect. The logical climax of this is the Wagner music-drama, something so different from what ordinarily is understood under the term "opera," that I have reserved it for consideration by itself, and here dismiss the subject of German opera with the comment that, while it is a profound and beautiful branch of the art of music, I doubt if it ever would have developed singers like Elizabeth Billington, Catalani, Malibran, Jenny Lind, Christine Nilsson, and Melba, not to mention Patti, who, as an exponent of the art of song, probably never has been surpassed. If Italian opera had accomplished no more than this, it still would have been worth while. But it has given us much more. Such numbers as the sextet from "Lucia," the quartet from "Rigoletto," or the Casta Diva from "Norma" are melodic flowers of the rarest perfume and worthy to be ranked with the musical inspirations of any nation.

Between Italian and German opera lie the works of Meyerbeer, whose fame is kept alive chiefly by "Les Huguenots," which was given during the Grau seasons at the Metropolitan Opera House with such brilliant casts that the performances still are spoken of as "the nights of the seven stars."

Although Meyerbeer was a German, to be more exact a German Hebrew, his best-known works were composed for Paris and come under the head of French opera, the French demanding dramatic ex-



pression without sacrifice of the vocal melody, and more careful orchestration than the Italians. The introduction for violins to the last act of Meyerbeer's "L'Africaine"—the scene under the poison-tree—rarely fails of being redemanded. When first heard, it created quite as great a sensation as did the intermezzo from "Cavalleria Rusticana" twenty-five years later. There is much claptrap in Meyerbeer's operas—much sound with little meaning—but there also is good character-drawing through the medium of music, as in the case of Marcel, the old Huguenot soldier in "Les Huguenots," and of Nelusco in "L'Africaine," besides moments of thrilling dramatic interest such as the Consecration of the Swords and the love duo in "Les Huguenots."

An opera quite apart by itself, in fact unique, is Georges Bizet's "Carmen," which was produced in Paris in 1875, the composer dying a few months later and before its success was fully established. Its leading character, Carmen herself, is dramatically and musically one of the most strikingly drawn types in the whole range of opera, and the work is a perfect example of a singable score so plastically imposed upon a thoroughly well-constructed libretto that the music effectively follows every turn of the action. Full of fascinating and typically Spanish rhythms, and skillfully orchestrated, it preserves all the local color and atmosphere of Mérimée's novel. Little wonder that it was the favorite opera of so serious and profound a musician as Brahms, and that it furnished the rôle in which they achieved their greatest fame to at least two prima donnas—Minnie Hauck, who was the Carmen of the Mapleson régime, and Calvé, who through it won for herself as unique a position as that which the opera has gained.

When Verdi's "Aida," composed to the order of the Khedive of Egypt, was produced in Cairo in 1871, it was found to be a notable departure from the composer's earlier style. In its more sonorous orchestration and less ornate vocal melody, as well as in its greater seriousness of purpose, people saw traces of Wagner's influence. Even more perceptible is that influence in Verdi's last works, "Otello" and "Falstaff." But whether the new school of Italian opera date from Verdi's "Aida," Boito's "Mefistofele," as remodeled and given in 1875, or Ponchielli's "Gioconda," which was produced in 1876, a new Italian school there is, and its best-known exponents are Mascagni, Leoncavallo, and Puccini. The story often has been told of how Sonzogno, the Italian music publisher, offered a prize for a one-act opera and how a struggling young composer won the prize with a work which literally took the musical world by storm. The composer was Pietro Mascagni and the opera "Cavalleria Rusticana." It was the forerunner of the numerous short operas, mostly of the tragic and realistic order, which have been produced during the succeeding years, the best of them being Leoncavallo's "Pagliacci," which undoubtedly, like "Cavalleria," owes much of its success to the highly effective drama that underlies the score.

The same is true of Puccini's "Bohème" and "Tosca." In fact the choice of a dramatically effective libretto is now considered a matter of the highest importance with Italian composers, and the days when

they would scatter gems of song on a literary rubbish-heap to be picked up by great singers and dangled before the public, dazzling its eyes in the glare of the footlights, is past. It must be admitted, however, that these modern Italians who stand up so valiantly for the dramatic verities of opera, do not appear to have the same spontaneous gifts of melody as their illustrious forerunners, and in fact it was shrewdly remarked of Verdi that his seriousness of purpose began with the decline of his melodic inspiration—that he became good too late.

Opera is a fashionable entertainment, so much so that when a New York impresario complained that the Bostonians did not patronize his performances in their city, some one wittily remarked that he did not give them with his full company, that he had taken his singers with him from the Metropolitan Opera House—but not his boxholders, a most serious omission. Then there is the story of the young woman at the opera who, on being obliged by a burst of song from the stage to raise her voice above the usual conversational tone, exclaimed: "Ah, Mr. Jones, what a bore! How delightful the opera would be if it weren't for the music!"

## 5. AT A WAGNER MUSIC-DRAMA

Serious Anticipations—Performance at Bayreuth—Turning-point of Wagner's Career—His Early Supporters and Opponents—His Music-dramas not Operas—Outline of His Methods.

WHEN I attend the performance of a Wagner music-drama, I am able to note, even long before the orchestral players begin to emerge from the doors under the stage and take their seats, that the surroundings are quite different from ordinary opera. I do not, for example, hear some one behind me say that she thinks Tristan and Isolde "just too sweet for anything" or that Nordica as Brünnhilde "is such a dear." There is, rather, a look of solemnity about the gathering which denotes a feeling that something great is about to take place. To a Wagner music-drama there is a certain largeness of design and execution which presupposes some intellectual capacity on the part of the audience. It is not the occasion for flippancy or mere gush or for the exhibition of clothes. Wagner, thank fortune, is not fashionable. From three to four hours' close attention to a work of art which does not merely seek to tickle the fancy, but appeals to the deeper and nobler feelings of the listener, is too great a strain for "society," which, accurately gaging its own intelligence, contributes greatly to the success of the Wagner music-dramas—by absenting itself.

Unexpectedly—at least so it will seem to those not versed in the customs of Bayreuth—the performance will appear to have begun. For they will hear, although strangely distant and subdued, one of the motives from the work which is to be given. But it is only the call sounded in the lobby—as it is sounded at Bayreuth, but outside the theater on the terrace overlooking the town—notifying people that the per-

formance soon will begin and that they had better make sure of being in their seats before the doors of the auditorium are closed. For when the Bayreuth custom is observed at a Wagner performance, no one is admitted during the progress of an act. The call usually is played on horns, trumpets, and trombones, and is sonorous and solemn as befits the occasion.

As soon as the conductor of the orchestra has taken his seat and raises his baton, all the lights in the house are turned out except those at the desks of the players. The house is in darkness save for the shimmering depth, the sunken orchestra, between audience and stage. Now and then, however, one sees little lights, like will-o'-the-wisps, flitting through the auditorium. These are electric hand-lanterns carried by the ushers, who are conducting down the aisles people who had entered before the lights were extinguished, but had not yet been shown to their seats. This is a concession which Bayreuth does not make. There you must arrive in time to be in your seat when the lights are turned down, or stay outside. Nor are there standees at Bayreuth as here. At the performance I am attending, the second division of "The Ring of the Nibelung," "Die Walküre," it is quite evident there is going to be a packed house and that even the standees will be so numerous that the management will be obliged to put out the "NO STANDING ROOM" sign.

As I note this, I cannot help recalling that when Wagner composed "Die Walküre" he had no hope of ever seeing it produced. It was the fruit of an irresistible artistic impulse without even the incentive of possible success. His "Rienzi," composed along Meyerbeerian lines, had made a brilliant hit, showing that he might have scored one popular success after another, had he cared to cater to the public. But he was so much imbued with the idea that, if opera ever was to become what it originally was intended to be, a worthy drama worthily set to music, it must break away from the set forms established by the Italians and, above all, must cease to be composed mainly for the benefit of the singers—he was so firm in this conviction that he could not be satisfied with the furor created by "Rienzi." Accordingly he followed that work with "The Flying Dutchman," the somber beauty of which wholly failed of appreciation. It marks, however, the turning-point in his career. For, while it contains arias, duets, and other forms similar to those of Italian opera, though more seriously treated from a musical point of view, it also has certain typical melodies, forerunners of his system of *Leitmotive*n, or leading motives, which, in brief but melodious musical phrases, describe certain characters or certain emotional states and recur at corresponding points in the development of the action, thus giving an effect of unity and comprehensiveness to the work, which opera in the ordinary sense of the word lacks.

"The Flying Dutchman" was a failure, but Wagner, undaunted, followed with "Tannhäuser," which, simple as it seems now that it has been before the public for more than sixty years, was little less than an enigma to its early audiences. It was very slow in making its way, but the main point is that it made its way. For in every audience that heard it at least a few recognized a new greatness in music beneath the strange exterior and were willing to acknowledge that, if parts

of the score were unintelligible to them, their ignorance and not Wagner's lack of musicianship was the cause. The persistent enthusiasm of such admirers, few at first but slowly increasing in number; Liszt's brilliant advocacy, and, finally, the friendship and the substantial aid of King Ludwig II of Bavaria, were, coupled with Wagner's own loyalty to his ideals, no matter how discouraging his circumstances, the main factors in his ultimate triumph, which, however, was many years in coming. "Lohengrin," which he finished in 1848, he did not hear until thirteen years later. In 1843 he had been made conductor of the opera at Dresden, but, having taken part in the insurrection of May, 1849, he fled to Zurich to escape arrest and was not amnestied until 1861. Wagner was not a political reformer. But opera on the Continent is largely a governmental institution, and Wagner hoped that a political revolution would benefit the art to which he was devoted. The episode shows that Wagner's life itself had become bound up in his ideal. Had he not succeeded in making his escape he would have been thrown into prison.

Dark indeed was the outlook for his future when he entered upon his long exile. Although Liszt produced "Lohengrin" at Weimar in 1850 and the performance made a stir throughout Germany, the real Wagnerites still were a small band of enthusiasts and Wagner's works were received with far more ridicule than praise. Until even a much later date they had to make their way inch by inch. There is a French cartoon which, not without much humor, it must be admitted, reflects the public opinion of the day regarding Wagner as a composer. It represents him as a dog running away with a tin can labeled "Lohengrin" tied to its tail. The cartoon is entitled "Music as a Mode of Motion," and the idea is that "Lohengrin" has the same effect on the public as the can on the dog. This was then as true of Germany, where every other girl now is named Elsa, as of France. If "Lohengrin," which compared with "The Ring of the Nibelung," "Tristan," "Meistersinger," and "Parsifal," is a simple work—almost an old-fashioned one—was so long in being understood, it is quite obvious that the prospect for Wagner's later scores must have seemed hopeless.

If before attending this performance of "Die Walküre" you have been wise enough to read over the words of what the street venders in front of the Metropolitan are pleased to call the "book of the opera," although "Die Walküre" is not an opera, you will discover that Wagner himself wrote the dramas he set to music. This is true of all his stage works, and is but another mark of his genius. He believed that music composed for the stage should not be the handmaid of trash, that music was too high and noble for such a menial office, but that it should be the crowning glory of a drama worthy of its high purpose. Wagner's dramas are not mere clever tricks of stage-craft. They are deep rooted in human experience and philosophy. Some profound truth always lies at their base and is illustrated by their action. His favorite theme was the redemption of man through woman's self-sacrificing love. It runs through "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung."

Wagner set dramas, not "librettos," to music; and



any one who attends the performance of a Wagner music-drama thinking that he will hear an opera is apt to realize his mistake before the performance has progressed very far, and it will probably puzzle him. At this representation of "Die Walküre" he no doubt will be greatly surprised, possibly disappointed, that, when Siegmund, weary and storm-driven, enters Hunding's hut he does not sing an aria; or that he does not join in singing a duet with Sieglinde when the latter, having heard sounds of some one entering, and thinking Hunding has returned, comes in from an adjoining chamber to find a stranger lying exhausted before the hearth. But if the listener is observant, he will notice that an exchange of questions and answers, growing out of the dramatic situation, takes the place of the set operatic melodies. Furthermore, if he is musical, he cannot fail to be impressed with the fact that the recitative in which the characters express themselves, while not in any of the set musical forms, is not unmelodious, and reflects, in a wonderfully vivid manner, the sense of what is going on on the stage. The orchestra too will interest him. Here is not a commonplace strumming. The noble collection of instruments is not relegated to the functions of a gigantic guitar. It too has a voice in the drama and accompanies every gesture, every note sung on the stage, with brief but significant phrases.

These phrases are the "leading motives" of the work. It was Wagner's invention of the system of leading motives and his perfection of it which enabled him to develop his theory of the music-drama. Every important character in the drama has his or her motive, a brief but melodious phrase which is not a mere label, but a musical expression of what the character stands for in the action. Moreover, certain emotional states and conditions, which have their part in the drama, also are expressed in leading motives. These phrases are compact, and pregnant with significance. Often by their employment coming events are allowed to cast their shadows before, or the past is tenderly or regretfully recalled. Not infrequently, when several characters, with the emotions and passions that sway them, are active in the development of the drama, two or more of the leading motives will be combined, so that the score is a brilliant and ever-changing woof of music, eloquently voicing at every point the action on the stage, and sometimes even what is in the thoughts of the characters. As an adjunct in accomplishing all this, Wagner developed the art of orchestration as no one before him; nor has any one since been able to draw richer, more sonorous, or more exquisitely delicate effects from an orchestra than he.

There is no better way of illustrating how Wagner has applied his theories than by following, up to a certain point, this performance of "Die Walküre." The short introduction depicts a storm. The curtain then rises upon the interior of Hunding's dwelling, the walls hung with the skins of wild beasts, the roof supported by the branches of an immense tree growing in the middle of the rough living room and kitchen. Such a scene never was shown in opera. It does more than merely dress the stage. It seems as much an integral part of the work as do the drama and the score.

When Siegmund, hunted by enemies, seeks refuge here from the storm and, staggering to the hearth,

throws himself exhausted down before it, a sad, weary strain, expressive not only of his gait and mien, but also of the misfortune which has pursued him through life, is heard on the orchestra. This is the Siegmund motive. When Sieglinde enters and regards him with compassion, a brief phrase wells up from the score as spontaneously as the quality of mercy which is not strained—the motive of sympathy. As Siegmund and Sieglinde regard each other with growing interest, a strange presentiment of affinity is awakened in their breasts, a feeling that is voiced in the tenderly expressive love-motive. When in a voice trembling with emotion Siegmund tells her that misfortune follows him whithersoever he goes, and that lest it should enter her dwelling through him, he will depart, she bids him tarry. She too is of a doomed race, and he cannot bring misfortune where already it is at home. This race is that of the Volsungs, and the Volsung motive, which seems freighted with impending tragedy, is now heard.

I have briefly shown how, one after another and at the proper point in the action, several of the important motives have been introduced. When, after the outburst of feeling in which she bids him remain, they gaze at each other in long silence and with deep emotion, all these motives are combined in the orchestral accompaniment and with exquisite effect. They sum up the situation and lead over to the following scene, Hunding's return home, which is foreshadowed by his motive, a phrase as threatening as his own dark and forbidding visage.

The above is but a slight outline. It must, however, suffice for the purpose of this article to show how, in a Wagner music-drama, the music closely follows the varying episodes of the action. There are moments when great climaxes are reached in which Wagner resorts to melody instead of limiting himself to melodious recitation. In "Die Walküre" we have Siegmund's Love-song, the Ride of the Valkyrs, and Wotan's Farewell to Brünnhilde, followed by the Magic Fire Scene. But the briefer phrases, the leading motives, will each be found characteristically melodious and easily recognized as they occur from time to time in the score, as soon as the listener becomes fairly familiar with them. After a few performances of a Wagner music-drama one begins to anticipate these typical phrases, just as one anticipates the airs of a favorite opera. To me the leading motives of the Wagner music-dramas are as familiar as the tunes of "Lucia" or "Trovatore." The Siegfried Horn motive is my whistle for my dog—and the dog never has complained that its meaning is obscure!

One of the main points a person should remember at a first hearing of a Wagner music-drama is that he is not listening to an opera. If he were, all he would have to do would be to lean back in his seat and wait for the singers to come on and warble. The beauties of opera are of the obvious kind. In opera the characters wear their hearts on their sleeves. Between opera and music-drama there is much the same difference as there is between a Sardou play like "La Tosca" and a Shakespeare tragedy like "Hamlet." The dramas which underlie the scores of Wagner, and of which he himself was the author, deal with life in its most profound aspects. Although

their stories are laid in times far remote from our own, they are concerned with problems and emotions which ever swayed and still sway the destinies of men and women. Opera is entertainment, amusement. Music-drama is not, does not, in fact, aim to be. "The Ring of the Nibelung," for example, is the tragedy not only of a race, but of an entire prehistoric epoch. It is an elevated expression through scenic, dramatic, and musical art, by one of the greatest thinkers the world has produced, of his philosophy of life. Whoever attends it conscious that more will be required of him than merely to listen to fine singing—that he must make the intellectual effort to grasp it in its triple combination of scene, action, and music—whoever, in short, realizes at the outset that going to a music-drama is not "going to the opera," already has won half the battle.

## 6. CHAMBER MUSIC

Musical Purists—The String Quartet—Comparison of Chamber Music with Other Forms—Chamber Music of Great Composers—Schubert's Famous String Quintet—Unusual Instrumental Combinations.

**L**OVERS of chamber music form an extremely refined and cultured class, and, like all highly refined and cultured people, are very conservative. They are the purists among music-lovers, the last people who would care to see the classical forms abandoned, and they would be disturbed, and even shocked, by any great departure from the sonata form. For the string quartet is to chamber music what the symphony is to orchestra and the sonata to the pianoforte. It is, in fact, a sonata for two violins, viola, and violoncello, just as the symphony is a sonata for orchestra.

I speak of the string quartet because that is the most generally recognized combination of instruments for the performance of chamber music. There also are famous quartets of players. The best-known in this country is the "Kneisel." In Beethoven's time, in Vienna, Prince Rasumovski, a Russian amateur, maintained a quartet that bore his name and in which he played second violin, the other players being professionals. The most famous quartet of modern times is the "Joachim" quartet, organized and led, until his death, by the celebrated violin virtuoso, Joseph Joachim.

The intimate quality of chamber music is such that, actually, a pianoforte solo is more effective in a large hall than a string quartet, although the latter employs four times as many instruments; and the same is true of those pieces of chamber music in which the pianoforte is used, such as sonatas for pianoforte and violin or violoncello, pianoforte trios, quartets, quintets, and so on. A fine soloist on the pianoforte will be more at home in a large auditorium like Carnegie Hall or even the Metropolitan Opera House than would a string quartet or any other combination of chamber-music players. Paderewski plays in Carnegie Hall, and I am sure, would be equally effective in the Opera House. But an organization of chamber-music players

would be lost in either place. The Kneisel Quartet plays in New York in Mendelssohn Hall, a small auditorium which is just about correctly proportioned for music of this kind.

Indeed, compared with the opera, the orchestra, and even with the pianoforte, chamber music requires a setting like a jewel. For just as its devotees are the purists among music-lovers, so chamber music itself is something very "precious"—nor do I use this term sarcastically. As I say in my book "How to Appreciate Music," chamber music certainly is a most charming and intimate form of musical entertainment, and the constituency of a well-established string quartet inevitably consists of the musical élite.

The same opinions that have been expressed regarding the sonatas and the symphonies of the great composers apply in a general way to their chamber music. Haydn's is naïve; Mozart's more emotional in expression; Beethoven's, among that of classical composers, the most dramatic. Haydn has a trio for pianoforte, violin, and violoncello, with a rondo in Hungarian style, which is so popular that it still is played not only in its original form but even by theatrical orchestras. Probably no quartet of chamber musicians would consider a season complete without at least one string quartet of "Papa Haydn's" in its repertoire. Mozart, however, marks a great advance over Haydn both in vigor and in depth of expression. Wagner said of Mozart that he composed between the elation of one hour and the anguish of the next. He is indeed the stepping-stone to Beethoven.

Many hold that the last word in string-quartet composition was uttered by this great composer. In fact, Beethoven's last quartets, in which the instruments are employed quite independently and in which rôles practically of equal importance are assigned to each, are regarded by Richard Strauss as having given the cue to Wagner for his polyphonic treatment of the orchestra, and Wagner himself spoke of them as works through which "Music first raised herself to an equal height with the poetry and painting of the greatest periods of the past." Nevertheless, there are many who hold that in his last quartets Beethoven sought to accomplish more than can be expressed with four stringed instruments, and prefer his earlier works of this class, like the three "Rasumovski" quartets, Op. 59, dedicated by the composer to the Russian prince I have mentioned as maintaining a private quartet.

Beethoven may be supreme for power in his chamber music, but Schubert also composed some exquisite music for strings and for pianoforte in combination with strings. Schubert's most famous quartet is the one in D minor with the lovely slow movement, a theme with variations, the theme being from his own song "Death and the Maiden." One of the greatest works in the whole range of chamber music is his string quintet for two violins, viola, and two violoncellos. His pianoforte trios also are noble contributions to this branch of musical art. "One glance at this trio," writes Schumann of the Schubert trio in B flat major, "and all the wretchedness of existence is put to flight and the world seems young again. . . . Many and beautiful as are the things Time brings forth, it will be long ere it produces another Schubert."

Mendelssohn's chamber music is as polished, affable,



and effeminate as many of his other productions, and is rapidly falling into a state of desuetude. Schumann has given us his lovely pianoforte quintet in E flat, besides five quartets. Brahms has contributed much that is noteworthy to chamber music, and, as a rule, it is less complex and more clearly scored than his orchestral music. Dvořák in his E flat major quartet (Op. 51) introduces as the second movement a *Dumka* or Bohemian elegy, one of the most exquisite of his compositions. Fascinating in his national musical tints, he was genius enough for his music to be universal in its expression; and he who used the folk-songs of his native Bohemia so skillfully was no less artistic in the results he accomplished when, during his residence in New York, he wrote his string quartet in F (Op.

96) on negro themes. Tchaikovsky and neo-Russians like Arensky, and the Frenchmen César Franck, Saint-Saëns, d'Indy, and Debussy, are some of the modern names that figure on chamber-music programmes.

Among unusual combinations of instruments in chamber music are the following: a sextet by d'Indy for trumpet, two flutes, and string quartet; an octet by the Russian composer Liadoff for piccolo, two flutes, three clarinets, harp, and bells; a septet by Saint-Saëns for trumpet, strings, and pianoforte; and a humorous trio by Latann for piccolo, guitar, and trombone. A theme and variations by Kroepsch, for tin whistle and pianoforte, may be classed among the curiosities of music.



## IV. COMPOSER, PERFORMER, AND LISTENER

By HORATIO W. PARKER

Music of To-day—The Composer's Function—The Performer's—The Listener's—Classical Composers and their Present Listeners—Modern Music Analyzed—Opera—Strauss and Debussy—Ideal Views of Music.

A FAMOUS orchestral conductor once told me that he was glad he would be dead in fifty years, so that he would not have to hear the music of that time. It is needless to say that he was conservative, but it should be stated that he was one of the best-known and most efficient conductors we have ever had in this country. Although his remark is typical of the critical attitude of many who have to do with new music, yet it does not in the least represent the attitude of the public, which is interested and pleased as never before with the music of our own time. There have always been people to declare that the particular art in which they were interested, at the particular time in which they lived, was going to the dogs, and there seem to be peculiar excuses for this belief in music-lovers just now. But there ought to be some way of reconciling the pessimism of the critics and the optimism of the public, which expresses itself eloquently in the buying of many tickets. By critics I do not mean merely the journalists. I mean rather essayists and those accustomed to give well-deliberated judgment on matters of permanent importance. The journalists have been so often, so rudely shocked that they not only fear to tread, but fail to rush in, and at a first hearing of new things are fain to give forth an uncertain sound, which, in the light of subsequent developments, may be taken for approval or censure.

The pursuit and enjoyment of music call for the exercise, on the part of its devotees, of three principal functions widely different. These are the functions of the composer, of the performer, and of the listener.

The composer is the source and motive power of all art-music, the producer who draws his inspiration from the recesses of his inner artistic consciousness, whose desire and aim are to realize as well as possible the ideals with which his brain is filled. He seeks to give expression to musical ideas which shall call forth sympathetic feeling in those to whom the utterance is addressed. Although in some cases it is apparently meant for an ideal audience which has no existence, nevertheless, if the utterance be true and skillfully made, it will in no case fail of audience or of effect, even though the time be delayed.

The second function necessary to the practice of music is that of the performer or reproducer. This activity is closely allied to the first, which is, in truth, dependent upon it. It is of high importance, and in ideal instances may be artistic activity of a kind hardly lower than that of the composer, though wholly different in character. This also is at root a manifestation of a desire for utterance, of the craving to awaken sympathetic feeling in others; but it is different in that it seeks and gives expression to ideas which are already in existence. The composer seeks those which do not yet exist. The performer gives utterance to the thought of another; the composer, to his own. But the work of the performer is for most people the only actual embodiment of the results of the first function, and he frequently clarifies and enhances the composer's work in a measure beyond expectation. It calls for self-control as well as for self-abandonment, for sympathy in the highest degree, and a twofold sympathy—with the composer and with the audience—and for personal, magnetic power to such an extent that it is wholly natural that people should frequently, even usually, lose all sight and sense of the composer or pro-

ducer, who is remote from them, and admire the work of the reproducing artist, who is always near.

The third function is of equal importance with the other two, but differs from them more than they do from each other. It is the function of the audience or the listeners. This function is largely misunderstood and usually undervalued. It is the exact opposite of the other two essentials of music-making, in that it calls for receptive activity, if one may so express it, for intelligent, passive sympathy. This sympathy of the audience is the mark at which both composer and performer are aiming. It has no public or open reward, though it well deserves one. Audiences certainly should receive credit for intelligent listening, though it is hard to know just how or when to give it. The quality of sympathy is elusive and difficult to appreciate. To most audiences it seems unimportant whether it be given or withheld; the only matter of consequence is the applause. Genuine appreciation is often hard to identify or recognize. It is quite impossible to know whether a smooth, impassive, self-restrained Anglo-Saxon face hides the warmest appreciation or the densest ignorance or indifference. Such emotions often resemble one another. Nor can one ever tell whether the heightened color and brightened eyes are caused by the long hair and hands of the performer or by beautiful music. A particularly good luncheon or dinner preceding the concert may have the same outward effect. So the successful listener is a mystery, but a pleasing and very necessary one. His work is as important as that of the composer or performer, and his rewards are none the less real because they are not counted out to him in cash, because he pays and does not receive a tangible medium of exchange. They lie in the listening itself and in the consciousness of improvement which is the result of his effort.

In speaking of modern music, we can omit personalities concerning classical composers. Their works fall entirely to the exercises of the second and third functions mentioned; but since the bulk of contemporary music is by classical composers, it may be well to speak briefly of the attitude of performers and audiences toward music of this kind. In an ideal world the performer and the listener would have the same kind and degree of pleasure in music except in so far as it is more blessed to give than to receive. "We are all musicians when we listen well." It may be laid down as a general principle that performers of classical music have more enjoyment than listeners. Palestrina is a preclassical composer with distinct limitations, and it is quite reasonable that he should appeal under ordinary conditions to a small audience, and to that imperfectly. He is a religious composer, and most audiences prefer to keep their religious feelings for Sunday use. He is a composer of Church music to be sung in church, so that his work must miss its effect in a modern concert-room. We have very few churches in our country fit for the performance of Palestrina's music. I know a jail or two where it would sound wonderfully effective, but there are obvious reasons for not going so far in the pursuit of art. It follows, therefore, that Palestrina in a concert-room is enjoyed by the average listener only by means of a lively exercise of the imagination, with frequent, perhaps unconscious, mental reference to what he has read or heard about it.

If there is enthusiasm, it is surely for the performance, because the music itself is so clear, so pure, so absolutely impersonal, that it is hardly reasonable to expect it to appeal to the listener of to-day. He is too remote from it, and should not think less of himself because he does not feel an immediate response. In proper circumstances, in a real church, he would surely respond at once. For this music is the summit of a great wave of musical development. Nothing exists of earlier or later date which may be compared with it. It is ideal Church music, ideal religious music, the greatest and purest ever made; and it can never be surpassed, for we have gone by the point in the history of the art at which such effort as Palestrina's can bring forth such fruit.

The public attitude toward Bach is much more natural and unconstrained. He is nearer to us and is an instrumental composer. Although in somewhat archaic terms, his music is personal expression in a much higher degree than that of the well-nigh impersonal Palestrina. The vigor, the life, and the animation which inform the whole texture of his work are so obvious that we cannot miss them. Again, in his greatest work the feeling of design is so clear, the upbuilding and the resulting massiveness are so faultless, that the devout and habitual lover of music has the reposeful and at the same time exciting conviction that he is hearing the inevitable. Enjoyment is easy even to the unlearned. In those works which are less massive than the greatest, the pleasure we have from Bach is more subtle, more refined, and perhaps less acute, but we always feel that we listen to a master. Bach gives, perhaps, the highest satisfaction in his chamber music. Much of his work is so very intimate that we find the balance of expression and form most easily when we are near enough to hear every note. The Church cantatas in church, the great organ works in a comparatively small place, or the orchestral music in a hall of moderate size, are among the keenest enjoyments for performers and audience. Applause, if it is given, must be for the performers or for their work. The compositions are above approval. To praise them is like speaking well of the Bible.

In the work of his contemporary Handel, whose texture is less purely polyphonic and instrumental, the enjoyment of performer and listener comes nearer to a point of coincidence. The audience can love it more nearly as a performer does. We feel that the vitality in Handel is of a more human kind, that it is nearer our level, less supernal; but it is convincing and satisfying even when most popular, and is not disappointing upon intimate acquaintance, even though it lack the nearly superhuman fluidity and the marvelous texture of Bach.

The music of Beethoven is so well known, so frequently heard, and so clearly understood that we may take it for granted, and go on to music which is modern in every sense, made in our own time, and addressed to our own personal feelings. Our present-day music is twofold in character, a direct result of the labors of Beethoven and his successors in pure music, and of Wagner and the romanticists in music which is not absolute. The symphony or sonata form is now archaic in the same sense that the fugue is archaic, but both with modifications, are still employed.



Beautiful music may be, will be, made in both forms, but that is no longer the general problem.

It is probably true that since the four symphonies of Brahms, no symphonic works carry the conviction of the symphonic poems of Richard Strauss. Although these are cast in a modification of the symphonic form of Beethoven, they always have a psychological basis or an original impulse outside of music. They are intended to characterize in musical speech, or language things which can only by vigorous effort be brought into any connection with music itself. The question naturally arises, Has the power of making absolute music entirely disappeared? I am loath to think so, but certainly the practice has dwindled in importance.

We need not be concerned to examine these extra-musical bases. Granting them to be necessary, one is much the same as another. But that is just what many are reluctant to grant. Many are brazen enough to enjoy programme music frequently in spite of, not on account of, the programme; and some people prefer the advertisements, which are usually in larger print. Both save thinking. But the underlying programme is not what most critics object to: The commonest criticisms which we hear of strictly modern music charge it with a lack of economy, amounting to constant extravagance; a lack of reserve, amounting almost to shamelessness; and a degree of complexity entirely incomprehensible to the average listener, and, if we are to believe careful critics, out of all proportion to the results attained. Of course economy is a great and essential virtue in art, but it is not incompatible with large expenditures. It depends on the size of the fund which is drawn upon. Nor is explicit and forceful utterance incompatible with reserve. As for complexity, it may sometimes be beyond the power of any listener to appreciate. Perhaps only the composer and the conductor can see or hear all the subtleties in an orchestral score. But is such complexity a waste? Not necessarily, for good work is never wasted. Although beauties in a viola part or in the second bassoon may not be obvious to the casual listener, however hard he may listen, they are not necessarily futile. They may, perhaps, be noticed only by the composer, the conductor, and the individual performer, but they are there and they constitute a claim on the respect and affection of future musicians. If all the beauties were hidden, they would be useless, but as gratuitous additional graces they call for approbation. But one may not admire complexity for its own sake. It is far easier to achieve than forceful simplicity.

At a recent performance of a modern symphonic work which was very long and called for nearly all possible familiar musical resources, I recall wondering whether or not it is a bad sign that a composer gets respectful hearing for pretentious trivialities and vulgarities uttered at the top of the many times reinforced brazen lungs of an immense orchestra. There were, indeed, a few minutes of exquisite beauty, but after more than an hour of what seemed an arid waste of dust and dullness. Meanwhile, there were long crescendos, with new and cruel percussion instruments working industriously ever louder and faster, but leading up time after time to an absolute musical vacuum. One's hopes were raised to the highest point of expecta-

tion; but unhappily they were raised only to be frustrated.

It is such unsatisfying work as this which elicits pessimistic forebodings as to the future of music as an independent art. Serious critics and essayists have made vigorous attempts to oust the music of the future from existence as an independent art and to relegate it to the position of a sort of language which is to be used, when it is quite grown up, to express more or less pictorially human happenings or emotions. And there have not been wanting composers to support this hopeless view. The application of pure reason to such emotional phenomena as our pleasure in music results occasionally in something very like nonsense. The arts have different media of expression, but excepting the art of literature, the medium is no spoken or written language. Indeed, artists are apt to regard with some degree of suspicion one who expresses himself well in any other than his own peculiar medium. Amateur is a dread term often applied to such men, and they are very likely to be amateur artists or amateur writers, perhaps both. It is consoling to think that all the words written and spoken about art have never yet influenced creative artists to any discernible extent. Their inspiration or their stimulus must come from within, and, after the preliminary technical progress over the well-trod paths of their artistic forefathers, which progress no great artist has ever yet evaded or avoided, their further advancement is always by empirical and not by logical processes; not logical except in an artistic sense, for logic in art, although very real, is not reducible to words until after it has already become an accomplished fact through empirical or instinctive practice. The evolution of logic in art cannot be foreseen or foretold.

The opera is just now the largest figure on our musical horizon, and opera, always responsive to the latest fashion, has undergone very important typical changes of late years. "Salome," by Richard Strauss, for instance, is more an extended symphonic poem than opera in the older sense. It is as if scenery, words, and action had been added to the musical resources of such a work as Strauss's "Zarathustra." It is only about twice as long as "Zarathustra." Strauss's "Salome" and Debussy's "Pelléas and Mélisande" are typical modern musical achievements. In spite of the suavity and popularity of Italian operas of our time and of the operatic traditions of the Italians as a nation, they do not appear to have the importance of the German and French works just mentioned. The two men mentioned seem just now the most active forces in our musical life, and it may throw light upon the music of our own time to compare the two operas with each other, not with other classic or modern works of the same nature; for from such they differ too widely for a comparison to be useful. Old-fashioned people seek in opera a union of speech and song, and each of these two composers has renounced the latter definitely. No human voice gives forth any musically interesting phrase in "Pelléas and Mélisande." In "Salome" the voices, when used melodically, which is seldom, are treated like instruments, and it is no exaggeration to say that song is relegated entirely to the orchestra. The voices declaim, the orchestra sings. Each opera is a natural continuation of its composer's previous work.



Each is an independent growth. Neither composer has influenced the other to a discernible extent. Yet it seems impossible to find any other notable musical work of our own day which does not show the influence of one or the other of these two men.

"Salome" is in one act and lasts an hour and a half; "Pelléas and Mélisande" is in five acts and lasts about three hours. The difference in time is largely due to the underlying play which determines the form and length of each opera. It may be granted that each of these two works reflects conscientiously the spirit of the text. The shadowy, wistful people of Maeterlinck's drama are faithfully portrayed in the uncertain, keyless music of Debussy, as are the outrageous people of Wilde's play in the extravagant, vociferous music of Strauss. "Pelléas and Mélisande" as a play is perhaps the extreme of mystic symbolism. When reduced to its simplest terms in everyday speech, it may mean anything, everything, or nothing. The motive of the play "Salome" is frankly an attempt to shock Herod, as tough a sinner as ever was drawn. The object is attained, and it is small wonder that the audience is moved. There seems to be throughout Debussy's work, to speak pathologically, a preponderance of white blood-corpuscles. In our day and generation we want red blood and plenty of it, and we find it in "Salome," a whole cistern spattered with it. At its first performance in New York so much got on the stage that ladies had to be led out and revived.

There is a great difference in the matter of pure noise. Throughout the whole of "Pelléas and Mélisande" one feels that the orchestra has its mouth stuffed with cotton-wool lest it should really make a noise. Most people want a healthy bellow from time to time to show that the orchestra is alive. And in "Salome" we have an orchestra with its lid entirely removed. The hazy, indeterminate, wistful vagueness which is so much admired in Maeterlinck's poem some people resent in the music. That is too much like an Æolian harp, too purely decorative, too truly subordinate. The orchestra never gets up and takes hold of the situation as it often so frankly does in Strauss's "Salome." "Pelléas" is a new sensation, perhaps a new art; but it is a little like looking at the stage through colored glass. Undoubtedly the play is the thing.

The musical vocabulary of the two men differs immensely. Many admirers of the modern French school think Strauss's music vulgar because it really has tunes, and because one can almost always tell what key it is in. In the French music the continual evasion of everything we consider obvious becomes monotonous and after an hour or two furiously unimportant. One longs in vain for a tonal point of departure, for some drawing; but there is only color. In passing it may be said that the play in its form and vocabulary is the exact opposite of the music. Points of departure are not lacking in its construction, and the language is marvelously simple, lucid, and direct.

The matter of tonality remains. The six-tone scale which Debussy loves and uses so much divides the octave into six equal parts. The augmented triad, which he uses with the same frequency, divides the octave into three equal parts. Both devices constitute a definite negation of tonality or the key sense; for we use

the recurrence of semitones in any scale which is to be recognizable as having a beginning and an end. It may be that our grandchildren will not want tonality in our sense, and again it may well be that they will prize it more highly than we do. It is hard to imagine what can take its place; certainly there is no substitute for it in music, for the essence of musical form consists chiefly in a departure from and a return to a clearly expressed tonality. A substitute for tonality outside of music would seem a hopeless abandonment of nearly all that makes the music of Beethoven, Bach, and Wagner great to us. Compare Strauss and Debussy in this respect. Each composer has a rich, individual, personal, melodic, and harmonic vocabulary; each offers new and satisfying rhythmic discoveries; each shows us a wealth of new and beautiful color. The differences in melody lie in the greater directness of Strauss's work. His tunes are sometimes garish in their very baldness and simplicity. This is never true of Debussy, to whom a plain tune like the principal dance tune in "Salome" would seem utterly common and hateful. Polyphony is regarded as the highest, the ultimate development of melody. There seems to be vastly more polyphonic and rhythmic vitality in Strauss's work than in Debussy's. "Salome" is as alive as an ant-hill. "Pelléas" is more like an oyster-bed, with no actual lack of life, but not much activity.

Harmony has become an attribute of melody, and our harmonic sense, a recent growth, furnishes the only means we have of definitely localizing formal portions of musical structure. Total absence of form is inconceivable in music, and form implies inevitably some degree of formality. This element is always clearly present in Strauss and always purposely absent in Debussy, who steadfastly avoids the indicative mood and confines himself apparently to the subjunctive. At great climaxes Strauss ordinarily seeks a simple triad, Debussy some more than usually obscure and refined dissonance. The harmonic element in Strauss is, perhaps, less refined, but it is less subtle. In Debussy this element is less direct and perhaps less beautiful, but quite distinctly less obvious or common, even if less varied.

Fully aware of inviting the warmest kind of dissent, I venture to suggest that Strauss may be a positive and Debussy a negative force in music, the one greatest in what he does, the other in what he avoids. After all, we cannot get on without the common things of daily life, and, admitting his occasional lapses into the commonplace or something lower, Strauss is the most consummate master of musical expression the world has ever seen; not the greatest composer, but the one most fully able to realize in sound his mental musical conceptions. In the last analysis it is, of course, what a man has to say, not entirely how he says it, which furnishes the basis for a sound judgment of him. We should not be too much impressed by Strauss's skill in writing for great orchestral masses. In itself that signifies little more than ability to use the wealth of orchestral material now available in Germany. Strauss's appetite for orchestra is a little like the Eastport man's appetite for fish. It is easily satisfied and not too extravagant. Much more convincing is the accuracy with which he finds rhythm, melody, harmony, and color to express just the shade of meaning he wishes to convey.

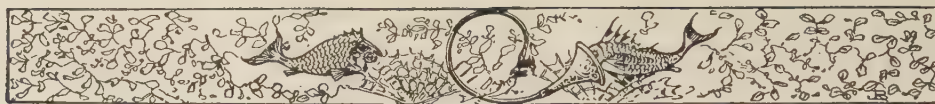


To repeat, no musician was ever so well equipped to give to the world his musical creations, and yet since he was a very young man Strauss has produced no pure music, nothing without an extramusical foundation; and although many of his friends and admirers hope still that he will, he admits frankly that he does not intend to.

Are we, therefore, to believe that music must be pinned down henceforth to its illustrative function? One prefers to think that our living composers are unconsciously intoxicated by the luxuriance and wealth of new and beautiful musical resources which have only recently been placed at their command. They

confuse the means with the end. They have not yet learned to use their wealth. They are *nouveaux riches*. The more perfect performers, the more intelligent listeners, the new riches on every side tempt them to concrete rather than to abstract utterance. I believe that in the future the highest flights of composers will be, as they have been in the past, into those ideal, impersonal, ethereal regions where only imagination impels, informs, and creates. As for illustrative music, it must always have one foot firmly fixed on earth. How, then, can it rise to the heavens? Although not yet with us, the new vision will come in the fullness of time; and when it does, the whole world will know and follow it.





## V. MUSICAL EDUCATION IN THE HOME: TEACHER AND PUPIL

BY GUSTAV KOBBE

Unreasonable Cry for "Pieces"—How Great Players Practise—Responsibility of Parents—Choice of Teacher—Professional Fakes—How Liszt Taught—Danger in Finger Gymnastics—Discrimination as to Pupils and Hours of Practice.

ABOVE all things, parents, do not say to your child's music-teacher: "Can't you give Minnie some more pieces, instead of all those scales and finger exercises?" and then add, like a covert threat, "We heard Florence, from next door, play such a lot of pretty things the other day." It is almost the same as telling him that unless he does as you wish, and not as he, who has made musical instruction his life study, thinks best, you will take your child out of his hands and engage Florence's teacher for her. It may demoralize him, unless he is a person of strong individuality, and may greatly retard your daughter's musical progress.

Then, too, how unjust it is! Remember you have not heard "Florence from next door" play C twenty times with her thumb, D twenty times with her forefinger—and so on, up to G. But her parents have, and the chances are that one of them has said to the other: "Dear, Minnie from next door was here to-day, and it is surprising how many pretty things she plays. I wish Florence's teacher would give her more pieces."

There is no royal road to "pieces"—neither for the beginner nor for the accomplished musician. Paderewski, the greatest living pianist, practises his scales and finger exercises every day for an hour or longer. Sometimes he will play over a brief left-hand passage a hundred times or more before he is satisfied with it. But, when he steps out on the platform next day, he is sure of that passage. Here is a genius who still drudges—which may be one reason why no other pianist is able to rival him with the public. Von Bülow used to say that if he left off his exercises for a day he noticed the effect on his playing; if he left them off for two days the public noticed it; and then he added, with characteristically cutting sarcasm, that if he left them off for three days the critics began to notice it. Music is a matter of head, heart, and fingers (or voice), and the musician who neglects the daily exercises soon will fall off in technical facility. Technique may be only a means to an end, but it is the *only* means to that end.

The foregoing instances one of the mistakes parents are apt to make in their attitude toward their child's musical development. The subject of musical instruction has been often discussed, and as often the fact has been overlooked that instead of only two parties, teacher and pupil, three are involved—teacher, pupil, and parents. How much devolves upon the parents! And how few of them realize that as they can be of

the greatest assistance in the musical education carried on within the home, so they can be the greatest stumbling-block in its way.

Choice of a teacher is the first responsibility resting upon the parents, and at the outset they may make a mistake which is irremediable because the effect of mediocre instruction at the beginning may never be overcome. To be started aright is of the utmost importance to the pupil's correct development. Too often a teacher is chosen on the score of cheapness alone and under the mistaken idea that "any one is good enough to begin with"; whereas, if there is a time when a pupil needs to be taught more carefully than at any other, it is at the beginning. Mind and fingers are plastic, and erroneous ideas and poor form are how easily acquired, but with what difficulty corrected in after years!

That a teacher's charges are not high is not in itself against him. But it should not be the sole reason he is engaged. Neither should parents who can afford to pay any price jump at a teacher because his charges are high. It is natural, perhaps, that people who have not given sufficient thought to the matter should believe that a fine player must be also a fine teacher, and pay out a large sum to have a son or daughter take a course of instruction, however brief, with some distinguished virtuoso. They forget that the pedagogic faculty is something quite by itself, and that great players usually lack the patience required of successful instructors. Rubinstein, for instance, would have ruined any pupil whose natural talents were not almost equal to his own. He once told Josef Hofmann, who studied with him, to begin a certain Beethoven sonata softly and in slower time, and, at the next lesson, when Hofmann played it as he had been told, Rubinstein cried out impatiently, "Loud and fast!" The explanation is that Rubinstein was a virtuoso of varying moods. Fortunately Hofmann was genius enough to appreciate these, strike an average between them, and thus benefit by the instruction.

The principle underlying all this is that, when it comes to instruction, it is not the price, whether high or low, that counts, but the teacher himself. It is entirely possible for parents to find a teacher whose charges are moderate and yet who is a competent instructor. Liszt, in the days when Von Bülow, Raff, Taussig, and others, who in turn became celebrities, were studying with him, took no fees whatever. His pupils were his disciples, his music-room their temple, Weimar the paradise of budding musical genius. We are not ripe yet for such conditions. But they indicate the relationship which should exist between teacher and taught. We cannot reproduce Weimar



in Squedunk or Bird Center; but there hardly is in the United States a place so small that there are not in it men and women who are doing the right thing in music and proving their capacity to engage their pupils' enthusiasm and hold them loyally to their tasks. The likelihood that such men and women will be overlooked is what makes me warn parents against making cheapness the sole consideration in choosing a music-teacher. Discriminate between the moderate-priced teacher and the cheap one whose instruction also is "cheap." In the gradual commercializing of the arts in this country musical instruction has not yet reached the point where there are "parlors" where music is taught by laughing-gas or some other "painless" method, but sometimes it seems to me that we are precious near it.

Let me throw out a further caution. Never engage as a music-teacher any one who prefixes "professor" to his name, unless you are sure that he has the right to use the title. Ten to one he is a charlatan. Unless the title has been conferred by a college with a well-established musical department, it is of no value; and, as likely as not, it is spurious. Some conservatories and colleges of music in this country have secured special charters from their State legislatures giving them the privilege of creating "professors" and of conferring the degree of doctor of music. But I should be sorry to have a child of mine taught by one of these "professors."

Another fake—there is no better word for it—is the teacher with this or that "method." There are many "methods"—and in some branches of education methods may go—but in music there is only one correct method, and that is to have no method, but to consider each pupil as a separate individuality, according to talent, temperament, and flexibility of wrist, hands, and fingers. This is what Leschetizky, world-renowned as Paderewski's teacher, does. He has no rule or rote. His teaching varies with the individuality of each pupil. Of course his name is one to conjure with. Consequently there are teachers who never have been out of this country, yet who claim to use, by authority, the "Leschetizky method." Needless to say they are humbugs, for there is no such thing. One of the few pupils whom Paderewski himself ever has "taken on," tells me that the virtuoso, like his teacher, eschews method. At a lesson he has two pianos in the room. Seated at one, the pupil begins playing. If a passage does not go to Paderewski's liking, he calls a halt and plays it for the pupil on the second piano. This may occur several times with the same passage.

Liszt, one of the few great pianists who have also been great teachers, scorned "method." Often I have heard William Mason, who was dean of the American musical faculty, and who spent over a year with Liszt at Weimar, tell how that master imparted instruction. The pupil simply played, Liszt and the other pupils sitting about the salon smoking and listening. Usually Liszt would call out suggestions as to changes in time and expression; and occasionally he would grow excited, gently shove the pupil out of the chair and, seating himself, play the piece as he conceived it should be rendered. This was a lesson by suggestion, not method, and Mr. Mason said that from the first

time Liszt interrupted him and played a passage for him he began to acquire that elasticity of touch which distinguishes the virtuoso from the piano-pounder. Under these circumstances Liszt's American pupil was quite willing to be shoved off the chair.

Such lessons sound too good to be true, and so they are unless the master is a Liszt. But the incidents noted show that the greatest pianist and greatest piano-teacher who ever lived, Liszt, and the most famous instructor in music to-day, Leschetizky, and his most famous pupil, Paderewski, regard a cut-and-dried method as futile. Most parents are obliged to engage teachers for their children in the locality in which they themselves live. But that is no reason why they should not discriminate, and bearing in mind what I have said, avoid the merely "cheap" instructor, the "professor" and the man with a "method."

Some teachers have a system of finger gymnastics in connection with their lessons. But such attempts at securing greater pliability in the cords and muscles used in playing should be countenanced only with the utmost caution. In fact, it is safer to forbid their employment by any teacher, however able in other respects, who has charge of your children's musical education. It was by gymnastics of this kind that no less a musician than Robert Schumann ruined his brilliant prospects as a pianist. He strained certain essential cords. An apparatus for hand and finger gymnastics was patented under the name of chirogymnast in London in 1842. I have seen the illustrated book which describes it, and the pictures remind one of a torture-chamber during the Inquisition. Still earlier in the century musical London had been torn by a dispute between one Logier, who had invented a so-called chiroplast, for securing the proper position of the hand in playing, and a committee of the London Philharmonic, which reported adversely on the inventor's claims. Now it is regarded simply as a curiosity in musical pedagogics. That the only legitimate dexterity is that acquired by practice on the musical instrument itself may be set down as one of the eternal verities of music.

So much for the chief considerations that should be weighed in the choice of a teacher. That choice having been made, however judiciously, there still remains much which parents can do to make or mar the musical progress of their children.

To begin with, there should be discrimination on the part both of parents and teacher between a child who shows promise of achieving celebrity in music and is to be taught accordingly, and one with whom music is to be but an added accomplishment in the circle of home and friends. An abnormally gifted child, thoroughly in earnest, is apt to practise too much, and to be encouraged in it by overambitious parents and teachers until a promising career may be ruined by the strain. Alexander Lambert, who has brought forward many concert players, will not allow even his most advanced pupils to practise more than four hours a day. He says significantly that a pupil who will not become a virtuoso on four hours' daily practice will not become one on six or eight hours'. Even the four hours of practice which he requires he divides into four periods, between which the pupil is obliged to rest or, preferably, take outdoor exercise.

It is true that Paderewski often practises eight hours a day, but he is an artist of many years' standing and, in spite of his slender and poetic appearance at the piano, a man of great muscular strength, developed largely through his favorite method of exercise, swimming.

The great majority of music-pupils are, of course, amateurs, and of these, in turn, the great majority are girls. It hardly seems necessary to point out that their health should be guarded most carefully, and yet the physical development of a child is often overlooked by parents and teachers ambitious to push the pupil unduly. The schedule of instruction and practice always should be arranged with careful consideration for the fact that there are school studies to be attended to and time for outdoor exercise to be provided. In New York many children spend their mornings in school and their afternoons at their music-lessons, dancing-class, gymnasium, or skating in a rink. The dancing, gymnasium, and skating are supposed to be systematized exercise, a term which to me seems to have been coined to ease the conscience of parents who are following the prevailing fashion of unloading the care of their children on others, so that it will not interfere with their own "society" engagements. For nothing indoors ever will take the place of outdoor exercise.

A young beginner under a good teacher will progress satisfactorily with two or three periods each of three-quarters of an hour, and with an hour's practice daily between lesson days. Even that hour should be divided into two well-separated half-hours. There is a tendency nowadays, among people who can afford it, toward brief daily lesson periods and no practice, which amounts to the same thing as having the pupil practise under the supervision of the teacher. On the face of it this seems advantageous, but it is open to the objection that it prevents the pupil acquiring self-reliance. What is said here is of general application. Music-lessons may be begun any time between the ages of five and eight years, but with a child of five I should have even shorter lesson and practice periods than I have indicated—say three instruction periods of half an hour each a week, with from half to three-quarters of an hour practice on those days when no lesson is given.

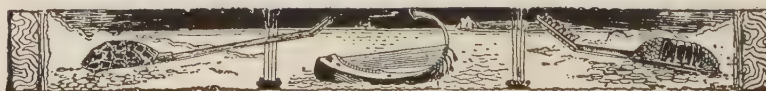
Parents should not expect of children who are unusually bright at school the same rapid progress in music, which is largely a matter of temperament. A child may be quick in general studies, yet lack ear for pitch or tune and limberness of fingers. Often the musical sense is latent and does not begin to disclose itself until after a fairly long course of instruction. For this reason, even with the brightest child, too much should not be expected of the teacher. On the

other hand, progress should be observable. For I maintain that with skill and patience on the part of the teacher every child, even of the most ordinary intelligence, can be taught music and reach the point when his or her performance will be a pleasure to the home circle. In fact, is there any reason why the early steps in music should be harrowing to the soul of the listener? The great point is that whatever the child is taught to play it should be taught to play well. This is something upon which parents cannot insist too strenuously. In it lies the difference between good playing and sloppy playing, possibly all through life. A finger exercise, a scale, properly delivered—that is, clearly and accurately—is not disagreeable to listen to; and the little beginner's pieces, when well taught, may give positive pleasure. To hurry a pupil from one half-learned piece to another, which, in turn, will be only half learned, is a tendency of mediocre teaching. Nothing is more distressing than the playing of a child, or even of an older pupil, who, having learned much, yet has learned nothing.

I have spoken already of a proneness on the part of parents to judge a child's musical progress by the number of pieces it has learned in a given time. I did not mean by this that a pupil should, in the early stages of instruction, be restricted wholly to exercises and scales. Aside from the fact that the parents who pay the piper naturally want to hear the tune, it would be a pedagogic error. Montaigne experienced pleasure in learning Greek as a child because his father persuaded him it was a new game. So pieces awaken a child's first pleasure in musical instruction. Each set of exercises should lead up to a well-written little composition, thus illustrating to the pupil the relation between technique and the art to which it is a means—and, as I said before, the *only* means.

The great majority of music-pupils take piano-lessons, and I have written with this in mind. What I have said can, however, be applied to any instrumental instruction. The voice would require an article by itself. But in general boys should not have regular vocal instruction until the voice has definitely changed; girls not until it is definitely established, usually about the age of seventeen or eighteen.

Nothing has a more refining influence on the home circle than music. It is the most ethereal of arts and diffuses an atmosphere all its own. Parents, even if not musical, who have their children properly taught, can have but little idea, at the outset, of the paradise they are opening up, not only to the children, but to themselves as well. For they, too, will progress with the younger generation, until, so far as concerns taste and appreciation, the beauties of this divine art will lie before them like an open book.







## VI. AMERICAN MUSICAL TASTE

BY JOHN PHILIP SOUSA

Cosmopolitan Requirements—Growing Popularity of Good Music—What Makes the High-class Composition Popular—Wagner's Wonderful Hold on the Public—Power of Descriptive Music—Military Marches—A Forecast.

THE American demand for music is the most cosmopolitan demand in the world. It represents the composite tastes of more different people than were ever brought together under one flag, and in one country, since the famous tower of Babel took its ominous tumble. The American people hate a rut, and no one knows better than I do that in order to please them they must have an infinite variety. They must have all kinds of music by all kinds of composers. Like our appetite for food, our appetite for music has been cultivated by tasting a little of the products of all nations. We have come to eat and enjoy Irish potatoes, English roast beef, French mushrooms, Italian macaroni, Spanish saffron and Spanish onions, German sausages and cheese, Russian caviar, Chinese ginger and rice, to say nothing of a hundred and one other dishes coming from all parts of the globe. We recognize the genius of the French composer long before Germany takes him up, and Wagner was well known and widely played in the United States before the French came to realize his true greatness. Mme. Liza Lehmann came to America with her dreamy "In a Persian Garden" under her arm. London couldn't hear the beauty of the thing, but New York did, and Mme. Lehmann's reputation as a composer was established.

I am not a believer in national schools of music. The very idea seems ridiculous in itself. National music is nothing more nor less than international imitation. A striking genius like Wagner arises, and he starts in to compose just as all his contemporaries composed. He writes a work like "Rienzi," which is nothing more nor less than an advanced form of Italian opera of the day. Then he does a little original thinking and realizes that if he wishes to make a bid for real greatness he must work not as an imitator but as a creator. The consequence is that he brings forth a number of genuinely inspired works, and, lo and behold, we are told that a new German school has been founded. It would have been precisely the same if Wagner had been born in Russia or in Tasmania. In no other art is individualism so strong as in music. In Wagner there is really no suggestion of a national school. It is simply Wagner, a musical mountain peak, and that is all. If Wagner had written music suitable only for Germans it would not be as popular in New York, Sydney, Bombay, London or Paris as it is in Bayreuth. Wagner wrote good music, great music, and the world identifies it, irrespective of any school.

Public taste in America is unquestionably improving. All changes of this kind must be gradual. Musical taste is all a matter of becoming accustomed to

certain kinds of music. I remember that when I commenced horseback riding in my childhood I noticed that horses were liable to shy at bits of paper flying about the road. Later they were frightened by the bicycles, trolley-cars, and automobiles. Now there are more of these vehicles in the road than ever, but horses are accustomed to them. The horses will doubtless have a new lesson to learn if the flying-machine industry continues to grow as it has started. It is much the same with the public. The people who were ridiculing Wagner forty years ago are now clamoring for his music. The brain of the public grows and becomes more responsive to new impressions every day.

The public lets one know very quickly whether it is interested or not. How do you suppose I tell? If I hear a few people cough during the performance of a new number I rarely ever play that number again. Coughing in an audience is a sign of restlessness and impatience. When they are interested they are quiet, and it is really very astonishing how one can veritably feel the interest of an audience. It is something in the atmosphere and the sensitive artist knows and feels it at once.

The commercial side of America has unquestionably interfered with the development of music in the past, though it has, in another sense, been the means of developing it. People who have interviewed me seemed to be most interested in how much money I have made out of it. It happens that a great number of my compositions have been what can only be described as "hits." They have brought me large returns, but I am willing to make the statement that no composer has ever made less attempt to make money than I have. While writing I never think of the possible financial reward. My sole object is to turn out a good piece of music, a worthy piece, a piece that I can be proud of, no matter whether it is a military march or a more elaborate suite. I have one composition which I think far and away above anything I have ever written. It is called "The Last Days of Pompeii"; I have played it for years in public, but I have always avoided publishing it, as I desire to keep it and work at it until I am sure that it cannot be improved by further work.

One reason why the love for music in America has been somewhat more difficult to develop than the love for music in Europe is attributable to the vast number of other amusements which the American people possess and enjoy. In Europe the principal sources of amusement are to be found in the gatherings at local inns or taverns, the occasional picnics or excursions to the country, and visits to the theater, the opera house, and the concert hall. Americans have a host of other amusements which take their time and attention. Baseball, for instance, is one of the leading interests of

thousands of men in our large cities. The automobile, combined with American wealth and prodigality, is another amusement which draws thousands away from the serious pursuit of studies forming the basis of culture. The Sunday newspapers, piling ton upon ton of printed matter upon the tons and tons of magazines, booklets, advertisements, etc., all of which have to be read by an eager public, also take up an enormous amount of time. What the Americans have accomplished in music is truly amazing in face of the countless distractions they meet every day of their lives. There is a big difference between the German, calmly sitting in his Bierhalle sipping his malt and hops and listening to a Beethoven symphony, and the strenuous and commercial American who hears his "Tristan und Isolde" with half his mind set upon the problem of how he is going to squeeze a sea bath, a roller-coaster ride, a moving-picture show, and a course dinner into the next hour.

But we are commencing to stand alone, and when I say "we," I mean the whole American people, and not a few blue-nosed "highbrows" who, after a residence of many years in European countries, have come back to us with a kind of snobbish all-knowing superiority which is, to say the least, aggravating. Until very recently, music has only been part of a function for the American people. They were willing to accept it as one of the many events in a day's outing. Now good concerts of standard works are becoming commercially profitable. People find such delight in hearing good music that they are willing to pay well for it. That is what we can call real musical culture. Moreover, the day of big reputations is passing in a most encouraging manner. The American people are waking up, and they refuse to be deceived. It is impossible for a singer with a reputation gained during the Civil War and a voice that strikes terror to the heart of the most courageous to tour America and hoodwink the people. I do not believe that any musical performer or organization of performers can succeed unless they can exhibit ability which entitles them to public appreciation.

High-class compositions become popular because the real composer is always inspired. I should say that about ninety per cent. of all the musical compositions written are uninspired. What is inspiration? Ah, one could write volumes and volumes in the telling of that and still be just as far away from a definition as at the beginning. No one doubts its existence who has had the kind of musical experience that I have had with the public. The public seems to recognize musical inspiration at once, whether it comes to them through the music of Wagner, Schubert, or Brahms, or through the music of Stephen Foster, or the trite but clever tunes of some unschooled writer of ballads of the day.

The success of a piece is due to the composer, the power beyond the composer (inspiration), and to the public. The higher power which has incited the composer's mind and empowered him to write a musical masterpiece seems to be at work preparing the public to receive that masterpiece as it should be received.

The mere acquisition of the technical knowledge will never make a composer any more than a knowledge of grammar will make an author. What is a

string of words without ideas, and what is a string of notes without the spark which distinguishes them from dead, dull, uninteresting ink and paper? Pot-boilers are rarely ever successful. The man who sits down and says "I need the money, therefore I will write a kind of composition which I know the public will like, and make money with it," is almost invariably a failure. The composer must believe in his work and have faith in himself, whether he be writing a three-act grand opera or a popular valse. Above all things, he must forget the idea of gain. Gain and music don't go together. I remember the case of a composer of considerable renown who brought one of his lighter compositions to me and asked me to put it upon my programme. As a favor to him I consented, although I did not like the piece. Then he said, "Of course, I don't want my own name to be connected with this, you know. You must play it under an assumed name." Then I told him that if he was ashamed of it I was even more so, and we had better not play it at all.

One of the most notable instances of the popularity of good music is seen in the case of Wagner's works. Wagner, the composer who was first heralded as the writer of marvelously complex and intricate works which could only be understood by the advanced musician, is now demanded by popular audiences. I rarely play a programme without a Wagner number, and my band has in its repertoire practically everything which Wagner has written. This means that the public demands not only the beautiful melodies like the "Evening Star," "Preislied," "Bridal March from Lohengrin," "The Spinning Song," etc., but also is delighted to hear the complicated music of the "Kaisermarsch," "Tristan und Isolde," and "Parsifal." The reason for this is that Wagner was one of the most inspired of all composers and was the greatest composer of dramatic music. In fact, if I were to send a missionary orchestra to a people who knew nothing of music for the purpose of making converts, I should have the orchestra commence upon them with Wagner's "Ride of the Valkyrs."

The people are fond of dramatic music because they are fond of the pictorial in music. They have read the plots of the operas and like to associate the stories with the music. They love color, movement, and lights. We are all very primitive in this respect. Of course, when it comes right down to the truth of the matter, descriptive music must depend very largely upon literal conceptions which the hearers have previously formed. There is mighty little difference between the musical representation of a storm and of a boiler explosion, but if I tell you it is a storm and not a boiler explosion you immediately picture a storm, hear the thunder, and see the lightning flash. This is one of the reasons why operatic and descriptive music is so popular.

Some composers carry descriptive music to an absurd extreme. You can't depict a man taking off his shoes, and the representation of a domestic quarrel is often more ridiculous than descriptive. It must be admitted, however, that there is an appropriateness which must govern all descriptive music. Although, as I have said, I do not believe in national schools, but rather in individualism in musical composition,



it is, nevertheless, a fact that the music of certain peoples has racial characteristics. The Scotch, for instance, are influenced in their music by their national instrument, the bagpipes. Mendelssohn knew this, and in his "Scotch" symphony he shows the study of the characteristics of the bagpipes throughout the entire piece. Only once does he make a slip and omit this characteristic. Donizetti, however, in his Scotch opera "Lucia di Lammermoor" has hardly a suggestion of anything that might be called Scotch in the entire work. The audience must rely upon the plaids and kilts for local color, but in the Mendelssohn work an audience in a concert hall which is at all familiar with Scotch music would detect the unmistakable atmosphere at once.

I have often been asked to account for the success of my own military marches. Of course it is impossible for any one to tell what makes a piece of this kind popular, but I have always felt that a march must have an element of the barbaric in it to make it go. It must be robust, it must stir the blood, it must be filled with Oriental splendor, suggesting the flash of the bayonet, it must make you think of battalions of big-chested men in motion. Europe remembers our marches while America almost forgets them. Some of my first marches are just as popular in Europe to-day as when they were first written. In writing a march I always try to make it sound so that any one in the audience would say after hearing it, "That is the way I would have wanted it to sound if I had written it." No matter how refined and cultured we may be, we all have an element of the savage, the man of the wilds and the steppes in us. We like the clashing of cymbals, the roar of the drums, the intoxicating rhythms, and the blare of the brass that carries us off our feet whether we will or not. All this I try to put into my marches. Sometimes I wait for months before I get the right melodic inspiration. Then the

musical idea comes and I can't wait until I have it worked out.

Once a young lady asked me: "Why is it that I like military marches better than any other kind of music?" I told her that it was because of the barbarian, the savage, the Oriental in her. She seemed shocked at this and said: "How can you detect anything of the savage in me?" I called her attention to the feathers in her hat, the skins of wild animals with which she trimmed her dress, and the little ornamental tassels on her slippers. She was quite willing to admit that we are not so very far from the forest and the desert after all.

There will always be cheap and trite music because there will always be a certain class of people who will have to evolve from no music whatever to music that is worth while through music which requires very little taste or intelligence to understand. The problem is to get them interested in good music by first gaining their attention through music of less esthetic value. I have no sympathy with those who would build a Chinese wall around the good music and keep all those out who honestly confess that they don't understand it. Because a man cannot understand Strauss or Debussy is no reason why he should be musically excommunicated. The people themselves readily determine what they like and what they dislike. There has been a great deal printed about Strauss and about Debussy, consequently there has been a kind of a fad for their music, but I notice that the compositions of Puccini among the later composers elicit more real applause than those of any other writer, and I am quite willing to predict that twenty years from now they will be equally popular. Musical fashions cannot be determined by printer's ink. The public in the end will demand the kind of music it likes best, and not what critics and writers say ought to be most popular.



## VII. HOW TO CONDUCT PUPILS' MUSICALES

By JAMES FRANCIS COOKE

Purpose of the Musicales—Monthly *vs.* Annual Musicales—Things to Avoid in the Pupils' Musicales—Valuable Points to Introduce—Are Pupils' Recitals Expensive?

**I**N the giving of pupils' musicales a little practical experience is worth more than a vast amount of theory and conjecture. One is reminded of the story of the Irish soldier who, several years subsequent to the battle of Waterloo, was asked what kind of a battle it was and replied: "Sure, there's no way of describin' it. Ye must go an' take a look at

it yersilf, for be the way they was goin' it when I got hit, they must be fightin' yet."

So many opportunities are open for mistakes that it is little wonder why some teachers declare themselves against the pupils' musicales, but those who have given enough of them to know how they should be given declare that there is nothing in the whole scheme of musical education to take their place as a means of stimulating the work of the pupil. Generally speaking, pupils' musicales are given for five purposes.

First. To give the pupil confidence. The pupil who never has an opportunity to play in public rarely, even as a pupil, plays with sureness and finish. The very idea that he is being watched by some one seems to upset him. No matter how long or how carefully he has practised, the dreaded thing called stage-fright seizes him and demolishes his best efforts. This self-consciousness can only be overcome by repeated appearances before an audience. I once had a pupil who, at the beginning of the season, broke down miserably in Mendelssohn's "Spring Song" before an audience of only a very few people. She was so upset over the matter that she ran to another room and cried for at least an hour, imagining that a career as an artist was beyond her reach. I insisted upon her playing at six or seven recitals during the year, and at the end of the season she played complicated pieces, such as Liszt's "Waldesrauschen," with ease and great confidence. This is only one instance from dozens that have cropped up in my own experience, and I attribute the improvement solely to frequent student musicales.

Second. The pupils' musicale is of immense value in extending the musical view of all the pupils in your class. Not only those who play are benefited, but those who do not, and who may be so situated as to have no other opportunity to hear any good music other than the pieces they are themselves studying, are enabled to become acquainted with a wide range of different kinds and grades of music. A musicale inspires younger and less advanced pupils to want to attempt more difficult music, and is often the means of inducing a pupil to continue his musical work who might otherwise abandon it.

Third. The pupils' musicale affords the parents of the pupil an opportunity to get an idea of what the pupil can really do. In many cases the parents are ignorant of the real advancement of their child. They hear the little one practising, and often have a desire to get as far away from the practice as possible. The father is often quite unable to determine the progress of his son or daughter. He is unfamiliar with your aims, and feels that, when he has paid your bill, his duty to his child is done. If you can induce him to come to your studio to hear his child play in competition with other children you will find that his interest in the child's training will almost double. Music means something more to him than a quarterly reminder that it takes just so much from his bank account. More than this, in many cases, it makes him familiar with a better class of music. He hears, let us say, the Chopin "Nocturne in E flat (Célèbre)," the "March from Athalie," of Mendelssohn's, or Liszt's "Love's Dream" (Nocturne No. 3) and similar pieces, and is at first amazed to find that music that is not "rag-time" or "vaudevillainous" is "really very pretty." Many a man has been turned from a piano-organ taste to a connoisseur by means of the pupils' recital, supplemented by good music in his home.

Fourth. The pupils' musicale is unexcelled from the advertising standpoint. There is nothing like it, and I would place it far above all other kinds of advertising, profitable as I have found printers' ink to be. In this land of utilitarianism and pragmatism there is no demand so strong or so frequently heard as the meaningful expression, "Can he deliver the

goods?" No matter what you say in print, you will find that what you can show at your pupils' recitals is a far more eloquent appeal to the average American audience. The American father, with his hand upon his check-book, doesn't care whether you have studied with Liszt, Leschetizky, Paderewski, Philipp, or Scharwenka. He wants to know whether you can really teach pupils to play. If you can, and have the advantage of referring to some widely known teacher, all the better. The proof of the teaching is in the playing, and if your pupils play creditably at your recitals you can be sure that more and more pupils will come to you in the future.

Fifth. It is a well-known fact that some pupils will work far harder to perfect a piece for a pupils' recital than they will if they have no certain object in view. In this way, if musicales are given frequently enough, the whole class will benefit. A much greater interest is taken in musical progress, and the incentive of the individual pupil is greatly increased.

It has been my experience that the pretentious annual musicale, usually given at the end of June, has some advertising value, but its educational value is slight unless it is preceded by a series of monthly or bimonthly musicales. One of the great principles of advertising is to present the article advertised at the time when the demand for the article is greatest. An advertisement for some staple drug put in the hand of the consumer just as he is entering the drug store might influence him to purchase that drug and neglect some other brand. Thus, the advertising value of the musicale given in June has depreciated by the time the teaching season opens in July. For this reason one of the big New York schools has established the custom of opening the season with a big concert given at one of the largest halls for the obvious purpose of attracting pupils by the presentation of their best, or so-called "star" pupils. We can, therefore, see that the annual recital is really not as good from the advertising standpoint as the monthly recital. Advertisers also know that an advertisement that appears frequently and regularly makes a much deeper impression than one given only once, and at long intervals.

Turning from the commercial side to the educational and artistic side, any one who has had experience with pupils' musicales knows that the monthly musicale stimulates regular musical interest, while that of the annual musicale is at best only sporadic. More than this, the public is convinced that at the annual musicale the pupils play only pieces upon which they have been working for months and months, and that the annual musicale does not represent the real, "healthy" musical progress of the pupils. In the writer's opinion it is an injustice to both the parent and the pupil to oblige a pupil to work for ten months upon a piece far beyond his ability only to advertise the teacher's business. The regular pupils' musicale has all the advantages mentioned and none of the disadvantages described. I am emphatically in favor of a series of musicales given in the teacher's home, with a small audience. These musicales act as a bridge to the concert hall. It is a terrible shock to a young pupil's nervous system to oblige him to play for the



first time in public in a hall. The large audience, the footlights, the flowers, and the fact that one is on an elevated stage in full view of the audience is enough to destroy the best efforts of the most ambitious beginner. The teacher will find that a series of short monthly musicales are far more economical, more effective educationally, and often better from the advertising standpoint.

Of all things to avoid at the pupils' musicale "dry music" should be placed at the top of the list. The music you select must be interesting. If you happen to be in a district where many of the people have their souls in their pocketbooks and their intellects in their stomachs you must not be surprised if they seem listless and uninterested while your pupils are playing Bach's "Inventions," or Kullak's sonatinas. You invite people to your studio to hear your pupils, but you do not invite them there to punish them, and you must remember that, no matter what your private opinions on the subject may be, music that requires a musical training to appreciate is a deadly bore to many tired fathers and mothers. They will show you what they think of your judgment by attending or failing to attend your next musicale. There is no reason why you should not select interesting music that is at the same time educational. The catalogues of leading music houses are full of such pieces, and if you use a little good judgment, and, beforehand, try a few pieces on some "unmusical" person, as Molière used to read his plays to his cook, you will be rewarded.

Another thing to avoid is the selection of pieces beyond the grasp of the player. This is a fatal mistake. The player is humiliated, and his progress retarded if he breaks down, and your audience will remember one failure, whereas it might forget a hundred beautiful interpretations. See that the pupil is technically able to play the piece, and that he comprehends it thoroughly, before you run the risk of having him play in public.

Your programme must above all things possess variety. If one piece is characterized by flowing arpeggios, such as Lack's "Song of the Brook," let the next one be marked by chords, such as Gounod's "Marche Romaine," or by staccato passages, as in Delibes's "Pizzicati," or by legato, as in Schumann's "Träumerei." I use these popular pieces merely as illustrations of the types. Remember that your audience is likely to know nothing of music, and that the composer's name means little. They judge by the sounds, and if they enjoy them they approve of your recital. If they do not enjoy them they go away with a bad impression. These sounds and combinations of sounds must be carefully contrasted for their benefit, precisely as a merchant would contrast different colors of cloth he might be trying to sell.

For this reason it is rarely wise to give a programme entirely made up of the works of one composer unless you are sure that you will have a cultured audience or desire to give a little studio talk upon that composer's life.

Another mistake the teacher may easily make is that of giving too much attention or too conspicuous a place to one pupil on the programme. Some pupils object to being placed last upon the programme,

whereas this is really the position of honor. The great virtuoso reserves his most brilliant and effective piece for the last. One of my own pupils was so offended because of being given this position that she came very near leaving me for another teacher. Here the teacher's natural diplomacy must be employed.

Again, the teacher must be very careful not to give the same piece to different players. Not only are comparisons in playing odious, but pupils remember and judge their advancement in this way. If Alice Wood plays the "Scarf Dance" at a recital in June, and Jessica Jones is asked to play it in November, Jessica, who imagined that she was in a higher grade than Alice, is displeased.

It is also somewhat unfair to ask pupils to play the same piece at one and the same recital, as some teachers do when they have prize competitions. This is a custom in some English institutions, but in America it leads to jealousy, misunderstanding, and often the loss of a desirable pupil. The teacher must also be sure to give the pupil pieces that indicate technical advance. The parent knows little of artistic advance, fingering, touch, and interpretation, but he does comprehend velocity and any technical show. This is one of the many compromises which the teacher is often obliged to make. You can develop the artistic side of your pupil's playing, but the parent must see what he considers progress—not what you consider progress.

I have often heard inexperienced teachers make business announcements at pupils' recitals—even go so far as to advertise themselves in very egotistic terms. That this is bad taste and bad business, it is hardly necessary to say. Let your pupils speak for themselves. If they do not proclaim the excellence of your instruction, or your fitness to teach them, nothing you can say will add to your pedagogical stature.

I have found the plan of giving explanatory notes a very valuable one. Unless you are giving a formal recital you may adopt the following plan. If there is a story connected with a piece, tell it to your audience, and, if not, some little anecdote about the composer is always appreciated by an audience. No matter what your opinion on pure music may be, you may rest assured that your audience will take a much greater interest in the piece if they can connect some story or legend with it. I have found Edward Baxter Perry's "Descriptive Analyses of Pianoforte Works" very valuable in this connection. It is a book which all teachers should possess, as it tells the stories connected with many famous pieces. In giving your explanatory notes avoid references to your pupils or to their playing. These references may lead to much unpleasant jealousy.

The plan of having a visiting artist is also an excellent one. If you have a friend who can play the violin, sing, or read really well, ask him to assist you. He will often be glad to contribute his services from the standpoint of professional brotherhood, whereas he might not be willing to play gratis for charity. Sometimes it is a good idea to get some prominent man or well-known speaker of your acquaintance to make a short address at your musicale.

It is always wise to have a short programme. I have seen programmes with twenty or twenty-five pieces on them. What an ordeal for both the audience and the pupils! I would want a large fee to hear a great pianist play so long a programme. One naturally becomes surfeited with music in a very short time. Long, dull programmes are more injurious to the teacher than no programme at all. They give audiences the impression that "classical" music is a stupid bore.

The writer has found it a very profitable plan to serve light refreshments after the musicales given in his home. Some refreshing non-alcoholic fruit-punch accompanied by dainty cakes and served by some charming young lady pupils from your class will promote a desirable sociability. Your guests have an opportunity to talk over the playing of the pupils, and they go home with a much better impression than they would after a formal recital, where the audience is dismissed and winds out as at a church service.

The expense attached to the home recital is so slight that it need hardly be considered when the immense educational advantages are remembered. The principal expense is that of programmes. It does not pay to have a cheap programme, as it always gives

a bad impression. At first I had my programmes printed. This I found entirely too expensive, as I was giving as many as three and four musicales a month at certain times of the year. Then I had a blank form printed with an announcement on the outside. This was also expensive, and I found that I could get blank forms already in print from my music dealers at a much cheaper rate than I could buy them from my printer. These forms had on the outside: "Recital by Pupils of \_\_\_\_\_ on \_\_\_\_\_, at \_\_\_\_\_," the blank spaces to be filled in either in writing or by the typewriting duplicating process known as mimeograph. These blank forms were very artistic and reduced the cost of the printing bill at least one-half.

The next expense was camp-chairs, but by assuring the local caterer that I would use a number during the season he made me a price of twenty-five cents per dozen instead of fifty cents. The cost of the refreshments rarely amounted to over two dollars, and was sometimes under one. I have always felt that these recitals paid me at least one hundred per cent. on my investment of time and money, both from the advertising and the educational standpoint.



## VIII. EXPRESSION IN MUSIC

By LOUIS C. ELSON

Expression as the Greeks Understood It—Effect of Counterpoint and Harmony—Making Musical Pictures—Rubinstein's Different Interpretations—Tempo Rubato—Sarcasm of Liszt—Chopin—Oversentimentality and Sense.

**I**N ancient days expression in music was almost always synonymous with loudness. "Play skillfully with a loud noise" was a Scriptural injunction, which was almost always carefully observed. And this ancient music of the Psalmist was always accompanied with a great degree of gesture and pantomime, which was at that time called "dancing." In this style of expression were given the Song of Miriam and Moses, the Song of Deborah and Barak, the Psalms of David, the Lamentations of Jeremiah, and the Prophecies of Isaiah.

In ancient Athens there were vocal teachers who taught both singing and elocution, and the famous old orations were probably chanted and came within the domain of vocal music. The *phonasci*, or voice

teachers, made much of one kind of song, which was called *orthian* and was sung almost entirely in the highest register of the voice. Plutarch warned his pupils against the danger of bringing on hernia or convulsions by using this kind of song too much or too strenuously.

The giving of definite pictures in instrumental music was not unknown to the ancients, for it is related of Dorion, the Athenian wit, that once, after hearing a picture of a tempest, given upon the harp, he said that he had often heard a greater tempest in a pot of boiling water—the origin of "a tempest in a teapot."

When, however, we read the tributes paid to Music by the old Greek and Latin writers, we cannot but imagine that there must have been beauty in their songs as well as loudness. There are some considerations (too lengthy to rehearse in a brief article) which lead the present writer to suppose that some of the



ancient music resembled the Scottish folk-songs of the older type.

All these ancient musical compositions were probably unison works, presenting the tune only. Monophony was the music of the world for countless ages. Indeed, there are indications that more than 200,000 years ago paleolithic man enjoyed a primitive monophony. In the Middle Ages, however, polyphony, the adding of melody to melody, began. Whether the expression was much improved by this may be doubted. The yoking of two melodies together, whether they sounded well thus or not, was scarcely a great step in advance.

It is of course unnecessary to speak here of the empty fifths in constant succession, or the fourths similarly treated, with which the science of composition began, not long before the year 1000, but it may be stated that the outcome in the old contrapuntal school was often to have the tenor sing a well-known folk-melody in very long and sustained notes, and as loud as he could, while the other voices wreathed counterpoint around it.

To finish our catalogue of the three styles in which all mortal music may be classed, let us at once state that the monophonic (unison) music, and the polyphonic (plural-voiced) music, was finally followed by the homophonic (united-voice) music which is the chief expression of our art to-day. This is *harmony*, and few have any idea of how young this branch of our music is.

Were there not chords in the old contrapuntal music? Certainly, but these chords were arrived at in a different way from that attained by the study of harmony. The chords ensued by different melodies progressing together. The music, in other words, was horizontal, like the strands of a rope, while now it is chiefly vertical, like the pillars of a bridge, the chords supporting a single prominent melody. As a consequence, in the old Latin treatises on counterpoint, there was a chapter or two tacked on at the end, which treated of chords which sometimes ensued by the combination of different melodies.

It was only in 1722 that Rameau endeavored to treat chords as entities, and his treatise was so mistaken in its theories that it had no influence on harmony. In 1791 a Frenchman named Catel brought forth the very first essay on chords that had any practical teaching value. More than a decade after 1800 came the first real harmony instruction book—that of Godfrey Weber.

Counterpoint had the minimum of expression; harmony has frequently the maximum. As a consequence there was little of that emotional power which we desire in modern music in the older contrapuntists. Josquin de Près had a glimmering of the modern idea when he, a little before 1500, introduced dissonances as a means of portraying emotion. Without changes of tempo and subtleties of shading it would be impossible to teach musical expression, and in 1450 De Muris wrote, "In Music there are three tempi"—quick, slow, and medium—while the marks of expression and tempo, which are the life-blood of expressive composition, only began with the Italian operas, after 1600.

Once the seed of expression in music was planted

it grew very fast. Tentative efforts at picturing definite things in instrumental music (above spoken of as existing long before in Greece) began to reappear. Couperin and Rameau commenced to make the spinet especially prominent in this direction. We must remember that this instrument could not shade, but gave a constant staccato, mezzo forte. As a consequence one element of instrumental expression, proper phrasing and fingering, was entirely lacking. Prätorius, in 1619, said, "Let the pupil strike the key with any finger he wants to, yes, even with his nose, so long as he gets the right tone at the right time." The present writer has in his possession more than one "Harpichord Method" in which the scale is fingered—2.3.2.3.2.3.2.3 in the so-called "American" (really English) fingering.

One fault this music-picture-painting always has. It cannot be as definite as painting, or sculpture, or literature. I have frequently tried this experiment before large audiences: Playing a certain piece by Rameau, I have told the public that it quaintly pictured something. At the end of the work the public remained mystified. Then I have given the title, "La Poule" (The Hen), and played it over again. At once ripples of laughter would greet the cacklings of the music. In painting it would scarcely be necessary to inform the spectator that the picture was that of a hen, before it could be appreciated.

But picture-painting has become one of the chief points of expression in modern music. Beethoven launched it in his "Pastoral" symphony; Mendelssohn advanced it in his concert-overtures. One of the latter may illustrate very clearly the weakness of programme music, as this pictorial music is called. Mendelssohn wrote a beautiful overture on Goethe's "Meeresstille und glückliche Fahrt." This pictures being becalmed at sea ("as idle as a painted ship upon a painted ocean") as an introduction, and then a prosperous voyage. It is glibly translated, or mistranslated—"Calm Sea and Happy Voyage." As a consequence a few thousand auditors have mistaken Mendelssohn's tonal picture of marine desolation for a very calm and smiling sea. A gentleman of considerable culture once sent me the opening notes of this as a parting wish before one of my European tours, but I do not think that he intended to wish me to suffer in a dead calm.

Surely, therefore, Rufus Choate was not far wrong when, on attending a certain concert, he said to his daughter, before the music began—"Now explain these numbers to me, *that I may not dilate with the wrong emotion!*" There have been many prominent instances of critics and of auditors, in modern music, dilating with the wrong emotion.

With the advent of modern music the signs of expression in music increased enormously. Yet these by themselves, no matter how numerous they are, do not constitute the actual expression of a work. Beethoven, who turned the tide from the spinet and harpsichord to the piano, used many signs of expression, yet he understood that these were little more than index-marks of the true feeling. Franz Kullak said that even with an exact observance of all expression-marks a soulful interpretation is not arrived at. As long as nothing more is done, the interpreta-

tion will usually prove stiff and void of expression. Ferdinand Ries, Beethoven's pupil, calls attention to the great master's frequent deviation from fixed expression-marks.

My own experience with great artists of modern times has been very similar. I have heard Rubinstein, for example, play Beethoven's "Moonlight" sonata four or five times, yet no two of the interpretations were alike. Sometimes the moon was full and sometimes a crescent. Rubinstein was the embodiment of what may be called true expression in piano-playing. It was a great man interpreting the poetry of other great men. Naturally there was an amount of individualization in such work. The artist played as he felt at the time—and a great artist has the right to moods. Hubert Herkomer once said to me regarding Bülow's exactness of interpretation—"When a man can always achieve exactly the same result, he ceases to be an artist and becomes a manufacturer!"

Rubinstein certainly never was such a manufacturer. Once, after he had been in a rather unpropitious mood, at one of his recitals, a lady ventured to sing the praises of the recital to him, in the green-room. "Great recital!" he exclaimed, "why, I could give another recital with the notes I left out!"

Chopin used to give a comical illustration of the comparative uselessness of marks of expression without a soul behind them. When he was not in a mood for playing, and his friends, particularly Mme. Dudevant (George Sand), forced him to the piano, he would play one of his nocturnes or études with absolute exactness, but with the soul left out. I have heard De Pachmann do just the same thing, but unfortunately the mass of the audience, particularly the "encore fiends," did not understand the subtle difference, and believed that they were receiving an important and beautiful addition to their programme—without expense.

This brings us to one of the most subtle points of much modern music—the tempo rubato. If the accounts of many auditors may be believed, Beethoven himself used this in his piano performances. Yet the latter-day pianists associate it chiefly with Chopin and avoid it with Beethoven, an error, we believe.

What is tempo rubato? Not "stolen time," Paderewski believes, for often there is an increase, instead of a subtraction, by means of a *ritardando*. Liszt once impressed the idea of a rubato upon a pupil at one of his Sunday meetings at Weimar, as follows: A young pianist had played a Chopin ballade that fairly staggered like a drunken man, with its rubato. Liszt took him to the window and pointed to the trees. "Look at

them," he said; "the twigs and leaves are dancing freely in the wind. The larger boughs move very little, the trunks not at all. Let that be your rubato!" Liszt loved to use such parables, and allow his pupils to unriddle them, as we may allow our readers to unriddle this one.

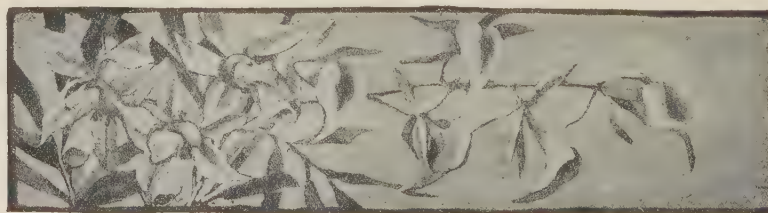
Sarcasm was another of Liszt's chief weapons in teaching. A pupil in making a skip to an A flat struck A. "How stupid it is of Bechstein [the piano manufacturer] to put his A so near the A flat," was all that the teacher said. "You must be very fond of scrambled eggs," he remarked to a pupil who had given a very blurred version of one of his own works.

Chopin's piano-playing was of less dynamic force than that of other pianists, therefore, with him, a forte would have all the effect of a fortissimo. He would never leave this gentler mode of dynamics, and once, when Prince Lichnowski offered him a louder toned piano for concert use, he declined it, saying that it did not suit his manner of playing. The whole tendency of modern piano-playing is toward orchestral effects. This may not be wrong in the case of a Paderewski, a D'Albert, or a Rosenthal, but it leads us to think that a course of study upon the clavichord, which Dolmetsch is now reintroducing, might present practically the claims of the softer side of music.

Oversentimentality is a fault of expression that is not so prominent in the present age, thanks to Wagner and Richard Strauss. There was a time when amateurs felt it almost necessary to weep upon the keyboard when they were playing a Chopin nocturne. That has been changed for the better. The improvements in the pedals of the piano have added much to modern expression. Chopin won his best effects by use of the pedals, and once said, "The correct employment of the pedal remains a study for life."

We cannot better close this brief outline of a great subject than by citing a few words about the tempo rubato (the soul of modern music) spoken by Paderewski in Mr. Finck's interesting book on "Success in Music." He considers this irregular tempo to be as natural as the human heart, which, under the influence of emotion, ceases to beat rhythmically. He considers that Bach, Haydn, and Mozart sensed the need of such a rhythm and at least outlined it. He believes that it should be employed in Beethoven interpretation. He believes that in all schools the performer must be given a certain amount of liberty, of discretionary power.

After all, then, our chief advance in expression has been in a more intelligent recognition of the rights of the interpreting artist, and the most of this can be summed up in two things, intelligent individualization and freer tempo.







## IX. NEGRO AND INDIAN MUSIC

By ARTHUR ELSON

IT has been charged that the music of the negroes, as developed in plantation life, is not strictly American, but really African in part. But although the negroes of the United States come from African sources, their music is wholly an American product.\* The music of the African tribes is altogether different, and far more primitive, and African instruments were much cruder than the banjo of the plantation dandy. This school of American music was brought forth by the life of the cotton-field, the camp, and the river. Its cheerfulness was often replaced by the melancholy of the slave or the fervor of the ecstatic religious devotee.

The folk-songs of the plantation show melody, direct emotion, and a harmony that is simple but effective. There are really three styles of negro melodies, the lively, the plaintive, and the somber bits of tonal power that may, after all, be an untraced heritage from Africa.

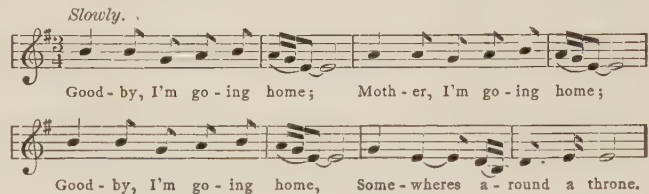
The plantation school has raised a host of imitators. By far the best of them was Stephen Collins Foster, who was at his best when composing in the plantation style. "My Old Kentucky Home," one of his greatest successes, is a remarkable example of the tender melancholy found in such negro songs as "Nobody knows de trouble I've seen," or "Swing low, sweet chariot." Foster's "Old Folks at Home" has become, with "Dixie," the favorite song of the Southern States. There is an extreme simplicity in all these songs, and the harmonies are almost wholly based on the three chords of the banjo (tonic, dominant, and subdominant); but it is a simplicity difficult to attain, and one that need not be disdained by the very greatest composers.

The lively vein of the negro music is the one that has had the most effect, if not the most important; for it is responsible for an immense amount of recent popular music in the United States. The much-used "rag-time," that came into being at the close of the nineteenth century, is popularly supposed to be an imitation of the plantation tunes. Doubtless it was so intended, but the negro is not responsible for the all-pervading St. Vitus dance in tones that his white brother has brought forth. Rag-time probably means "ragged time," or syncopations, giving accents and rhythms that are unexpected. The negro uses them, but not as though they were the daily bread of musical existence. Some of his tunes have the syncopated style of "A Georgia Camp-meeting," but others are more regular in rhythm, like the Civil War song "Say, darkies, hab you seen de massa."

Some of the religious songs of the plantation camp-meetings show this liveliness of style. Their marked rhythm, their wild ecstasy, and their strong dramatic effect reminded one of music performed according to the Biblical injunction: "Let not your right hand know what your left hand doeth." It was like the music of scrip-

tural times, as nearly as we can tell. The clapping of hands, stamping of feet, or even walking about, suggest Miriam leading the timbrel-players in the well-known Biblical song. The words of the negro tunes were not always strictly clear, as when they used the refrain of "Jews, screws, defidum" instead of the original text, "Jews crucified him." But usually the poetry was earnest and genuine, if not of a very high order.

The third style of negro music, consisting of more gloomy and powerful effects, is less extensive and less well known than the two others. It includes many of the negro songs in the minor mode, and very often uses the flat seventh. The following brief example, sung in Kentucky, is a suitable illustration of the vein of somber strength.



This is a style that is entirely overlooked by many historians, and one that is not often represented in the printed collections. It is one that would appeal rather to the trained musician than to the general public, which does not wholly understand the minor mode.

Some composers, wishing to build up an American school, have made plantation themes the basis of orchestral and other large works. A leader in this field was George W. Chadwick, who made use of native material in the scherzo of his second symphony. But the greatest composition of this school is the ever beautiful "New World" symphony ("Aus der neuen Welt") by Antonin Dvořák. Here the varied styles of the negro music show at their best—liveliness in the allegro and scherzo, a most exquisite tenderness in the slow movement, and strong minor effects in the finale. Dvořák wrote his own themes, but he caught perfectly the true spirit of the negro music. This music may properly be used to found a school, because concert audiences are familiar with its characteristics. They can appreciate the native appeal of a "New World" symphony in the same spirit that the Germans showed when they applauded their own folk-music in "Der Freischütz."

With Indian music the case is different. Folk-music, by its very name, is music that is known to all the people. As a matter of fact, very few of the whites in America are at all familiar with the Indian music. Investigation in this field has been of comparatively recent date. It includes the work of Alice Fletcher, Theodore Baker, John C. Fillmore, Frank H. Cushing, Frederick R. Burton, J. Walter Fewkes, Natalie Curtis, and others. But in spite of enthusiastic re-

search, Indian music must remain exotic for a long time, if not forever.

In "The Indians' Book," a large first-hand collection of their songs and stories, Natalie Curtis writes: "No one who has heard Indian songs in their own environment, under broad skies amid the sweep of wind and grasses, can fail to feel that they are there a note in a nature symphony." The manner of singing, too, has much to do with the effect. Expression, embellishments, slurs, gutturals, and strange accents play their part in the performance. Even the quality of voice has its effect. The plains Indians, who contend with wind and distance, have developed strident voices, while among other tribes a more mellow tone is heard. Of the three elements found in music—rhythm, melody, and harmony—the Indians lay their emphasis on the first. Harmony they possess not at all, and their melodies are sometimes extremely simple, but the rhythms they employ are more complex than those of any other music. They seem very fond of quick changes from even time to triple and back again. They also use frequent alternations of slow and rapid tempo. This must not be considered a defect, but it certainly is a radical difference from European custom, which discarded the changing time-signatures of Lulli for the more stable rhythms of the classical period.

There are two points of Indian song that cannot well be recorded in our notation—differences of pitch in many cases, and a rhythmic pulsation on sustained notes. Some sign for the latter could be easily devised, for it shows much resemblance to the vibrato of the violin. But the former is sometimes a more important obstacle in the path of accuracy. The Indian tribes differ among themselves in this respect. Miss Fletcher and others state that the Omaha music is based wholly on our intervals, while Dr. Fewkes finds that the Moqui songs are founded on a scale that differs noticeably from ours in pitch. In the few cases where Indians have sung at the piano for white musicians the difference in pitch was always apparent.

The Indian songs, then, are strongly rhythmic in character; often deviating from our scale, but usually capable of being recorded in it with approximate accuracy. They show a tendency to repeat certain figures—a device that is not unimpressive. Many of them are based upon the pentatonic scale, which consists of the intervals given by the black keys on our piano. This is a scale that appeals much to primitive peoples, and can show effects of the greatest beauty. The old Scotch songs were composed in this scale, and China has used it for centuries. As an illustration, the following will serve. It is a song of rejoicing, from the music of the Pawnee tribe.

*Spirited.* M. M. ♩ = 168.

Ya e - e yo ah o ah o e - e - e - e he yr!

He e ah he - e ya he e ah he - e ya Ha - o ha..

he ah ha - e ya... Ha - o ha - o wi ya ha i ya!

This song is chosen at random from the collection in "The Indians' Book." It shows clearly the pulsation and the pentatonic scale effects. Miss Curtis states that it was not always possible to collect a full repertoire of tribal songs, for many of the melodies are sung only in connection with certain festivals. This suggests the fact that a large number are dance songs, to be accompanied by the motions and gestures of sacred and other dances. These have been gradually growing less as the white civilization has penetrated among the Indians; and the old men of a tribe often sang to Miss Curtis a number of songs that were unknown to the younger members. The dance songs include tunes for the war dance, the ghost dance, the barter dance, the lance ceremony, and so on. The other songs cover almost every phase of Indian life. There are sacred songs, love songs, animal songs, greeting songs, lullabies, songs of legends, mountain songs, corn-grinding songs, wailing songs, and even begging songs. So much do the Indians reverence their music that they believe that the "Great Mystery," or Great Spirit, sang the world into being instead of creating it by spoken word.

The Indian instruments are much used in the dances, but they are heard at other times as well. Most important among them is the flute, which is a favorite with nearly all the tribes. Flageolets are used, held straight in front of the player, like a clarinet. There are also pan-pipes, and in some places a rudimentary harp. The drum has always been popular among the Indians, usually in combination with rattles. The Indian drums are of various sizes, and often decorated in very elaborate fashion. The rattles, too, are ingeniously made, and often remarkably beautiful. The Indians are very expert in their use, and are fond of handling them in exceedingly complex rhythms. White students often find that it requires study to play artificial groupings of notes, such as two against three, three against four, and so on. But the Indian performers seem completely at their ease while singing one rhythm and maintaining two others with a rattle in each hand. Their absolute accuracy in pitch is another noteworthy feature of their singing. But not even when using an instrument like the flute do the Indians try in any way to create a harmonic accompaniment. Harmony does not enter into their musical scheme, although some tribes seem able to appreciate it in the music of the white man.

American composers have made considerable use of Indian themes. At the head of the list stands MacDowell, who used a number of them in his "Indian" suite. This is a good musical work, because of MacDowell's genius; but unless our concert audiences are informed of the fact beforehand, they do not know that the themes are Indian. Orchestral music attains its effects by harmony, as well as instrumental coloring, and that makes a deeper impression than the mere melody could ever do. By the harmonies that he uses a composer expresses the effects he desires. The plantation music gains an individuality from its harmonies, however simple they may be; and Indian music, lacking this, remains almost wholly unknown to the general public.

In piano works, Arthur Farwell has used Indian material in sets of little tone-pictures. In the field of



song, Charles Wakefield Cadman has produced some exquisite lyrics, adhering so closely to the originals that his works are practically a skillful harmonization of the Indian melodies. Yet in this case too the beauty of the songs is due to the white composer. Even though many of the Indian tunes are short and fragmentary, they may well be woven into brief tone-

pictures or translated into the language of harmony. But they are hardly distinctive enough to form the basis of any school sufficiently important to be called national. They are of interest to the ethnologist, but will always appeal to the musician as valuable curiosities rather than native folk-songs.





## ANECDOTES OF MUSICIANS\*

### WHIMS OF COMPOSERS

COMPOSERS sometimes have peculiar ideas as to the places or circumstances in which they must work in order to obtain the best results. After working habits are once formed, the regular accompaniments to composition often seem necessary.

Haydn thought he could not compose unless he had on the ring which Frederick the Great sent him; and, besides this, the paper on which he wrote must be white and of the best quality. Gluck wrote best when seated out in the middle of a field. Rossini was most productive of good music when "lined within with good sack wine"; and he and Paesiello both enjoyed composing while in bed.

Sacchini enjoyed having a pretty woman by his side—by the way, several of the great composers had no aversion to such an accompaniment, whether composing or not—and his pet cats must be playing around him. Mozart could compose beautiful music while playing billiards or bowls. Zingarelli prepared himself for writing music by reading the Scriptures or some classic author, and Sarti liked best a funereal gloom lighted only by a single taper.

Beethoven could compose best during or after a brisk walk in the woods and fields, and many of his greatest works were inspired by the beauties of nature.

Cimarosa and Méhul were opposites in this matter. The former wished to be surrounded by a dozen gabbling friends. The light conversation and flow of spirits (probably of two kinds) seemed to inspire his music. On the other hand, Méhul once went to the chief of police of Paris and asked to be imprisoned in the Bastille. That personage in surprise inquired the reason. Méhul said he desired to get away from the noise and bustle of the city, and to escape from the good graces of his friends for a time, that he might give his whole mind uninterruptedly to composition. It is needless to say that his wish was not granted. Few would wish to be surrounded by the walls of the Bastille, unless it were to write a tragic overture or a funeral anthem.

Wagner thought he must be clothed in the costume of the age and place in which was laid the plot that he was then working on. He also desired a perfectly quiet and uninterrupted time in which to write. His family was denied admission to his study and he would not even see any letters that came for him; his meals were passed in to him through a trap-door.

### HANDEL'S PERSUASIVENESS

THERE was a day when players and singers so ruled directors and composers, that they hardly knew whether they could call their lives their own. But that day is

past, and Handel was one who prominently assisted in bringing about the new order of things. Two instances will serve to show how he controlled his unruly singers.

When Carestini was given the beautiful aria "Verdi prati," in "Alcina," he sent it back to Handel saying it was too trivial for him to sing in public. Handel rushed off to the singer's rooms and, foaming with rage, yelled to the astonished Italian:

"You tog! Don't I know bedder ash yourself vat ish best for you do sing? If you do nod sing all de song vat I givs you, I vill not pay you ein stiver!"

Nor could this choleric composer be bullied by the weaker sex. At a rehearsal of one of his operas, the great soprano Cuzzoni gave him great trouble by her impudence. Finally she refused to sing a certain aria. Handel concluded that the time had come to see who was master; so he rushed on to the stage and, catching the astonished prima donna around the waist, dragged her to an open window, crying: "I always knew you was a very teufel, but I vill show you I am Beelzebub, de prince of de teufels!" Then he threatened to throw her out headlong unless she promised to sing the song. Cuzzoni was frightened half to death, and begged to be released, promising to do anything he might require.

### MAKING THE DUMB SPEAK

It does not always do to estimate the value of things by their size. Some of the choicest of valuables are wrapped in the smallest parcels. And the best brains and keenest intellects are frequently the possessions of the most unpretentious-looking folks. The Sicilians tell a pretty story about the Abbé Perosi, the young Italian priest-composer. The unpretentious little cleric was wandering about a cathedral examining everything, and was an absolute stranger. He fell into conversation with the custodian, who confided to him plaintively that no one, not even the organist himself, understood the "action" of their remarkably fine instrument. On hearing this, the visitor diffidently asked if he might be allowed to try the organ. After some demur, consent was given. Perosi sat down and began playing very quietly. One by one he pulled out stops and rendered combinations which had never been known before. The rolling volumes of sound filled the hearers with amazement. Like lightning the report spread, and tidings of the wonderful music soon crowded the cathedral. They then learned the name of the player.

### DON'T STOP!

"IPHIGÉNIE EN TAURIDE" is probably the most perfect example of Gluck's school in making the music the full reflex of the dramatic action. While Orestes sings in the opera "My heart is calm," the orchestra

\* A portion of the material given here has been taken by permission from "Anecdotes of Great Musicians," by W. FRANCIS GATES.



continues to paint the agitation of his thoughts. During the rehearsal a musician failed to understand the exigency, and ceased playing. The composer (who frequently conducted in nightcap and dressing-gown) cried out in a rage, "Don't you see he is lying? Go on, go on; he has just killed his mother!"

### NEW RÔLE

THE world is pretty familiar with stories of Handel's irascibility of temper. This temperament, however, was balanced by an exceptional proportion of that rare compound common sense, and this would suggest that the all-powerful harmonist did not rage furiously without cause. In instance of his equable mind there is a story. It is not often that composers will crouch before their librettists; yet, when composing "The Messiah," Jennens, the compiler of the words, found fault with some of the settings, which were "not so good as he [Handel] might and ought to have written." Handel took the criticism mildly. "Be pleased," he wrote to Jennens, "to point out those passages in 'The Messiah' which you think require altering." This was done, and the composer made many alterations and improvements from time to time.

### A MUSICAL SURNAME

ROSSINI's memory was anything but retentive, especially in respect to the names of persons introduced to him. This forgetfulness was frequently the cause of much merriment whenever he was in company. One day he met Bishop, the English composer. Rossini knew the face well enough, and at once greeted him: "Ah! my dear Mr. ——" for the life of him Rossini could get no further; but to convince his friend that he had not forgotten him, Rossini began whistling Bishop's glee "When the Wind blows," a compliment which "the English Mozart"—as Bishop has been called—immediately appreciated.

It is a fortunate thing for musicians that their memory of music is not so unreliable as it would seem to be in respect to many of the mundane conditions in which they live and move—particularly in an age which is given over to feats of musical memory in every branch of the art. Otherwise, where would a Bülow be? His feats of musical memory were, as many will remember, simply stupendous. One day a young composer called on Bülow to ask his opinion of a piano-forte concerto, when the latter stated he was too busy to look at it at the moment, but would do so at his leisure. At a party that evening Bülow was asked to play, and to the amazement of the young composer, who was present, he sat down and played the entire concerto from memory. When he was director of the famous Meiningen Orchestra, not content with conducting without a score, he endeavored—but without success—to induce the members of his band to learn their music by heart.

### BEETHOVEN DISCORDS

LIKE most men who are quite unable to take care of themselves, and still less qualified to foster, care for, and love a wife, Beethoven was ever on the lookout for a partner. Once or twice a Mrs. Beethoven was on the very verge of becoming a realization and a

positive fact. Happily the business did not come off—fortunately for the ladies. His temper and peculiarities made it impossible for him to live peaceably with mankind. Had he poured the vials of his wrath upon a Mrs. Beethoven in anything like the measure that he adopted with his servants, there would have been squalls and a particularly uncomfortable time for the better half. His diary tells us: "Nancy is too uneducated for a housekeeper—indeed, quite a beast." "My precious servants were occupied from seven o'clock until ten trying to light a fire." "The cook's off again—I shied half a dozen books at her head." "No soup to-day, no beef, no eggs—got something from the inn at last." These are samples of comments upon domestic surroundings abounding throughout his letters.

### A WHOLE REST

NOWADAYS, when in so many homes there is the inevitable piano with its inevitable music, the domestic instrument is often regarded as a nuisance rather than a comfort, especially in suburban districts. Disturbed minds looking for some abatement of the evil may be glad to know of the method adopted by Weyse, the eminent Danish composer. Of course no good results are likely to accrue unless the remedy be as thorough as was Weyse's. He was much worried by the mournful and incessant tinkling of a superannuated piano, the property of a family resident upon the floor immediately beneath his apartments. Morning, noon, and night he was disturbed by the melancholy strummings, which he said caused him to lose some of his happiest inspirations. One evening, as he sat in his study, deeply excogitating a *Leitmotiv* for the second movement of his new symphony, a burst of more than usually discordant sounds came from the abominable instrument below, at once scattering his ideas. He was desperate, and, attired as he was in dressing-gown and slippers, hurried down-stairs and rang his persecutor's door-bell. He was admitted to the room containing the terrible piano, and found there a large and gay company, which welcomed him with effusion. After bowing gravely to his host and hostess, he sat down before the open piano without uttering a word, and played one of his own fantasias, a particular favorite of the Copenhagen public. When he had concluded he shut the instrument, locked it, put the key in his pocket, and again bowing to the master and mistress of the house with a sardonic smile, departed as he had come, in profound silence. For the remainder of that night at least the engine of his discomfort was mute.

### NO MORE PEARLS

THE detestable habit of looking upon instrumental music as a mere cover for conversation, which, even now, has not died out in certain social circles, seems formerly to have been very prevalent in various parts of Europe. Most of the poor musicians dependent upon the smiles and fees of their patrons tolerated the nuisance. Some would not—Handel for instance. In Beethoven the offenders met a tartar. While playing a duet with Ries at the house of Count Browne, at Vienna, Beethoven was disturbed by the conversation of a young nobleman with a lady. Suddenly he

lifted Ries's hand from the instrument, saying in a loud voice, "I play no longer for such hogs." Nor would he, though importuned. This has been brought against him as a breach of good manners, but surely the insult to the musician was at least an equal breach of good taste!

### A SCRIPTURAL REMINDER

JOSQUIN DE PRÈS, chapel-master to Louis XII of France, was an ecclesiastic as well as a musician, and when he was first admitted into the service of this excellent prince, had been promised a benefice. The promise, however, was forgotten, and Josquin, being inconvenienced by the shortness of the King's memory, took the liberty of publicly reminding him of his promise. Being then under command to compose a motet for the royal chapel, he chose part of the 119th Psalm for his subject: "Oh, think upon thy servant as concerning thy word!" which he set in so exquisite and supplicating a manner, that his Majesty took the words to heart and soon bestowed the promised preferment. For this act of generosity, Josquin, with equal felicity, composed, as a hymn of gratitude, another part of the same psalm: "O Lord, thou hast dealt graciously with thy servant."

But that Josquin was not entirely dependent upon the words for his musical inspiration is abundantly proved by another composition of his to the syllables, "La, sol, fa, re, mi." Josquin, tired of the royal procrastination already mentioned, applied to a friend at court to use his interest in his behalf. But the friend was quite as bad as the King. He was always protesting his zeal to perform the service when a favorable opportunity presented itself, constantly concluding with the assurance, "I shall take care of this business—*let me alone.*" At length Josquin, tired of this vain and fruitless pledge, took the oft-repeated words of his friend, "*laissez moi faire*" (*lais-se fai-re moi*), which, by a slight facetious alteration, became the syllables of the scale, and set them to music. The result was admirable.

### OPPOSITE POLES

"EAGLES do not bring forth doves" is a somewhat trite axiom. We should not expect therefore to find *aquilæ* such as Wagner and Schumann agreeing for any length of time together. Each once described the other. "Schumann," quoth Wagner, "is a highly gifted musician, but an *impossible* man. When I came from Paris, I went to see Schumann. I related to him my Parisian experiences, spoke of the state of music in France, then of that in Germany, spoke of literature and politics; but he remained as good as dumb for nearly an hour. One cannot go on talking quite alone. An impossible man!" Now for Schumann's side: "I have seldom met him; but he is a man of education and spirit. He talks, however, unceasingly, so that one cannot endure it for very long together."

### OVEREXERTION

THE habit, at one time so prevalent among composers, of writing their music down with slight indications to the singer, soon had its natural consequence in the

fashion for singing for mere display of skill. Happily the rage for vocal fireworks is passing away, and the "fritterers" or "embroidery-workers" in music now find little opportunity for show. Weber had a firm, yet gentle, method of protest against what he held to be a musical abomination. On one occasion he was present at a rehearsal when one of the principal singers was indulging his decorative propensity. Quietly looking at him, Weber said: "I am very sorry you are giving yourself so much trouble." "Oh, not at all," was the cheerful reply. "But you are taking great pains," he said. "Why sing so many notes besides those in the book?"

### A SHARP BARGAIN

HAYDN was one of those who shuddered at the idea of calmly subjecting himself to the impulses of Briton, Pole, or Greek when armed with a tool which might momentarily be poised and descend upon him as an instrument of destruction. He therefore shaved himself. When in London in 1787, he lodged in High Holborn, opposite Chancery Lane. One morning, Bland—a cute music-publisher—looked into the composer's room and found him in the act of shaving. As usual, the razor was unworthy its work. "I would give my best quartet for a good razor," testily growled Haydn. Bland took him at his word. He bolted to his room in the same house, grasped his finest piece of cutlery, and presented it to the composer. Haydn retracted not a syllable. He went to the drawer of his *escritoire*, pulled out the manuscript of his latest quartet, and coolly handed it over to Bland. That composition is to-day enjoying the familiar name of the "Rasiermesser," or "Razor Quartet."

### A LEFT-HANDED COMPLIMENT

FIFTY years' sojourn in the capital of France was not without its effect upon Cherubini. He learned much of the ways of Parisian society, its characteristic wit, and its mode of dealing with friends and foes. One day a friend presented himself before the master with a score, said to be Méhul's. After examining it, Cherubini remarked: "It is not Méhul's; it is too bad to be his!" "Will you believe me, M. Cherubini, if I tell you it is mine?" said the visitor. "No! It is too good to be yours!" replied Cherubini.

### "LIKE ZWEI GOTTS"

PACHMANN, the pianist, is so full of whimsicalities, of grimaces and odd doings, and withal is such a superb player, that he has been characterized by one epigrammatic writer as "having the soul of an angel in the body of an ape," and by another as "a combination of specialized wisdom and undifferentiated dam-foolism."

An instance of this latter element of his character took place after a recital of his in New York. A pianist of some note went on the stage to congratulate him on his brilliant performance. He found Pachmann pacing up and down the stage exclaiming in fury:

"Ach Gott! Dese Ameriken beeples, how dey do—dey know not museek! I vill go back to my Germanie."



Here dey know notings. I blay like von gott and vat dey do?"

\* Taking his hand, the visitor tried to assuage his wrath by saying, "Yes, yes, Mr. Pachmann, you did play like a god."

Whereupon the irrepressible combination of egotism and genius burst forth:

"Blay like *von* gott! I blay like *zwei* gotts, and dey do notings!"

### A SUDDEN CURE

HE who undertakes to manage an opera troupe chooses a road beset by thorns. Opera singers, especially if their salaries be high and they feel they can afford to follow their own sweet wills, generally do about the exact opposite of what a sensible person would predict. The manager must be ready for any emergency and be surprised at nothing.

At one time when Madame Gerster was billed to sing in St. Louis, she suddenly sent word to the manager that she was ill and unable to sing her part in "*Lucia*," which must be given that evening. He suspected the indisposition to be not very serious, but requested a medical certificate to put before the public to satisfy them for the non-appearance of the songstress. Gerster declined to be seen by a physician, saying her word was as good as her bond, and that when she said she was ill, that settled it.

The manager insisted upon calling in a physician, who asked to see her tongue. So, as she was leaving the room, she derisively stuck out her tongue at him, with the exclamation, "There!" The doctor at once wrote out a certificate, saying that the epiglottis was irritated, the uvula contracted, and the tonsils inflamed.

When Gerster was shown this certificate she grew quite angry, and insisted upon singing that night, "just to show what an ass that doctor was."

All the same, the doctor sent in his bill for \$60.

### KEEP IN WITH THE ACCOMPANIST

It is good policy for a singer to keep "on the good side of" his accompanist. A really fine accompanist is a *rara avis*. Besides the technical skill necessary to a soloist, an accompanist must have the finest musical feeling and discrimination, and at the same time sacrifice himself to the interests of the singer.

And often the accompanist has to shoulder the sins of the singer. It is an easy way to relieve one's self from the blame of a "bad break" to charge the fault to the accompanist. A singer once tried this with Handel, and declared that if Handel didn't accompany him better he would jump over on to the harpsichord where the player sat, and smash it. Said Handel:

"Let me know ven you vill do dot, and I vill adverdisse id. I am sure more beoble vill come to see you shump as vill come to hear you sing."

### A JOCULAR BOOMERANG

COMPOSERS are not always keen to tell stories at their own expense or at that of their compositions, but the following related by Leoncavallo, the prominent composer of the modern Italian school, he deemed too good to keep, though at the time it put him in the light of a first-class plagiarist.

Being one day in the town of Forli, he heard that his opera "*I Pagliacci*," that work which has given him so much fame, was to be produced, and he decided to hear it incognito. That the composer was in town, was not generally known.

At the opera his seat was beside a bright-eyed and enthusiastic young lady, who, when she saw that the composer did not join in the general applause, but remained quiet, turned to him with the question:

"Why do you not applaud? Does it not suit you?"

The composer, much amused, replied: "No, on the contrary, it displeases me. It is the work of a mere beginner, not to call him anything worse."

"Then you are ignorant of music," she said.

"Oh, no," replied the composer.

Then he proceeded to enlighten her on the subject, proving the music worthless and entirely without originality.

"See," said he, "this motive is —," and he hummed lightly a short melody; "this aria is stolen from Bizet, and that is from Beethoven." In short, he tore the whole opera into pieces.

His neighbor sat in silence, but with an air of pity on her countenance. At the close, she turned to him and said: "Is what you have said to me your honest opinion?"

"Entirely so," was the reply.

"Good," said she, and with a malicious gleam in her eyes left the theater.

Next morning, glancing over the paper, his eye fell upon the heading, "*Leoncavallo on his 'Pagliacci'*"; and reading further, he was rather startled to find the conversation of the evening before fully reported and accredited to the proper source. He had, unfortunately, played his little joke on a lady reporter, who had proved too smart for him.

Leoncavallo swore off from making disparaging remarks concerning his own works to vivacious young ladies, no matter how handsome or how enthusiastic they might be.

### SCHUBERT'S "SERENADE"

FRANZ SCHUBERT, like Beethoven, was accustomed to carry with him a note-book in which he could jot down musical ideas as they happened to occur to him. Whenever he happened to be, in the city or the fields, in the tavern or the beer-garden, did a valuable idea occur to him, out came the note-book and it was hastily scratched down for further treatment. When he was seized by an idea it must go down on the first scrap of paper that came to hand. This was the manner in which that beautiful and well-known "*Ständchen*" first appeared, though it is also told of "*Hark! hark! the Lark.*"

One Sunday, during the summer of 1826, Schubert, with several friends, was strolling about among the suburban villages in the vicinity of Vienna. As was their custom, they stopped at a beer-garden where they sat chatting and enjoying the good company they found. Schubert picked up a book of poetry one of his acquaintances had laid down, and, after turning over the leaves, suddenly stopped, and pointing out a poem exclaimed: "Such a delicious melody has just come into my head; if I but had a sheet of music-paper with me!"

One of his companions hastily drew a few staves on the back of a bill of fare and passed it to him, and in the midst of the hubbub of a German beer-garden Schubert wrote out that beautiful melody that has pleased such a multitude of music-lovers since his day.

#### MERCY TWICE BLEST

As an illustration of Madame Malibran's kind-heartedness we may cite the following incident: Only about a year before her death she was engaged by an Italian professor to sing at a concert he was giving, and at her regular terms of twenty guineas. For some reason her concert was a financial failure. The teacher called on her the next day to explain this, and to see if Malibran would be content with a smaller sum. But no, she declared she must have the full amount.

The Italian slowly counted out twenty pounds and then looked up and asked if that would do.

"No, another sovereign," she said. "My terms are twenty guineas, not pounds."

So he put down another pound, sighing to himself as he did so, "My poor wife and children." Then Malibran took up the money and pretended to depart, but turned around and put it all back in the hands of the astonished professor, saying:

"I insisted on having the full amount that the sum might be all the larger for your acceptance."

#### BERLIOZ AND THE CRITICS

It is very easy to criticize, especially to make adverse criticism. A critic may tear to tatters in ten minutes a composition which represents a composer's best thought for ten years. Many of the so-called musical critics have not a tithe of the learning or natural ability of the men whose works they deride. This being the state of affairs, it behooves a composer to be able to defend himself with his pen as well as with the music-score.

A few of the greater lights have been quite able to take their own part in an argument. Berlioz and Wagner were especially given to polemics. Berlioz was particularly caustic in his writings, and Wagner was well able to defend his position in the musical and even in the political world. It is not often that we find a great composer and a prominent critic and musical writer in the same person. But Berlioz was a critic and liked to make fun of the lesser critics, as a big fish would worry the smaller fry.

One of his plans to prove the incompetence of his brother critics was, to say the least, original. He wrote a work of much value and interest, called "The Flight into Egypt," and put it on a programme as the work of one "Pierre Ducre," who was stated to have lived in the seventeenth century. The composition was, of course, in the antique style of that day. The critics gave glowing articles concerning the valuable work Berlioz had unearthed, and went so far as to give historical details of the life of the composer and to speak of hunting up more works from his pen. When the admiration was at its height, Berlioz stepped in and claimed the work as his own composition and showed such a person as Ducre to have existed only in imagination.

The critics could then hardly withdraw their unanimous approbation. So Berlioz had his work favorably

criticized and brought prominently before the public, getting a share of public attention that it would not have received but for its supposed antiquity.

#### HOW HE PLAYED SECOND FIDDLE

THE following story places Paganini in a better light than this musical miser was accustomed to appear. And really one is led to wonder which is the true Paganini—the miser or the kind artist giving his talent to assist a poor servant-girl. One morning the maid who waited on him in Paris came to him, weeping, and told how her lover had been conscripted and sent away to the war, and she, of course, was too poor to buy a substitute for him.

Paganini resolved to aid the girl and took a unique way to do it. He procured a wooden shoe and so fashioned it that it could be strung up and played like a fiddle. Then he advertised that he would give a concert and play five pieces on the violin and five on a wooden shoe. Of course, this strange announcement drew a good house. The violinist had given the girl tickets to the concert, and after it was over he went to her, and pouring twenty thousand francs into her lap, he told her that she could now purchase a substitute for her sweetheart and with the remainder set up housekeeping. He also gave her the wooden shoe that had brought her such good fortune and told her to sell it. Of course, this curious instrument brought her a goodly sum, which she added to the amount that was to bring her domestic happiness.

#### HAT IN HAND

THAT huge basso of stentorian voice, Lablache, was "a fellow of infinite jest" as well as occasionally one of poor memory. This was once shown in a laughable way, the occasion being his reception by the King of Naples. As Lablache was seated in the reception-room awaiting his turn to pass into the King's presence, he noticed a draught from the open doors and begged to be allowed to keep his hat on to ward off any evil effects.

A few moments later his turn came for admittance, and as the usher beckoned him he hastily caught up a hat that was lying close by, and forgetting that his own hat was on his head, carried the borrowed one with him into the King's presence. His Majesty greeted him with a hearty laugh, which soon brought Lablache to a realization of his ludicrous appearance at a royal reception. But not chagrined by the matter, he brought his ready wit to bear, and bowing to the King declared:

"Sire, your Majesty is quite right; even one hat would be too much for a fellow who has lost his head!"

#### NATURE'S INSPIRATION

MANY a composer has been indebted to some sound or tone in nature for the suggestion of musical ideas. Nature suggests and man elaborates the melody, though some writers would have us believe that the composer is simply the amanuensis of nature, in many cases. But we must remember that music is art, and that nature supplies nature, not art.

A good composer will turn to account a suggestion from any source, however humble. Mendelssohn took pleasure in acknowledging his debt to nature in these matters. While Mendelssohn was not a Beethoven,



while he could not so well depict the rugged, the grand, the heroic, as did that musical Jupiter, yet Mendelssohn was the tone-poet of the forest and field, the bright sun, and the blue sky.

A friend of his relates how they were walking in the country one day, and getting tired, threw themselves on the grass in the shade and were there pursuing their conversation. Suddenly Mendelssohn seized him by the arm and whispered, "Hush!" A moment later the composer told him that a large fly had just then gone buzzing by and he wished to hear its sound die away in the distance.

Mendelssohn was at that time working on his overture to "A Midsummer Night's Dream," and not long after it was completed. He then showed his friend a certain descending bass modulation with the remark, "There, that's the fly that buzzed past us at Schönhäusen."

### A SHAKER

QUEEN VICTORIA was in her day an excellent pianist, and possessed of a remarkably correct ear. Baroness Bloomfield, in her "Reminiscences," relates how on one occasion the Queen asked her to sing, and she, with fear and trembling, sang one of Grisi's famous airs, but omitted the shake, or, as we should say in this country, the trill, at the end. The Queen's quick ear immediately detected the omission, and smilingly her Majesty said to Lady Normanby, the singer's sister: "Does not your sister shake?" To which that lady promptly replied: "Oh, yes, ma'am; she is shaking all over."

### PRAISE INDEED!

WHEN in London, Haydn once visited the studio of that celebrated portrait painter, Sir Joshua Reynolds. He there saw a picture of Mrs. Billington, one of the best known singers of her day. Reynolds had represented her listening to the song of the angels. On being asked for his opinion of the painting, Haydn remarked: "Yes, it is a beautiful picture; it is just like her; but there is one strange mistake."

"A mistake! How is that?" exclaimed Reynolds, who could hardly believe his ears.

"Why," said the gallant composer, "you have made Mrs. Billington listening to the angels, when you ought to have painted the angels as listening to her!"

### BETTERING THE INSTRUCTION

A PERIPATETIC pianist was grinding out the inevitable "Intermezzo" beneath Mascagni's window one morning, and was giving it at such a rapid tempo that the composer could no longer stand quietly and hear his composition murdered. Rushing into the street, he seized the handle of the instrument and turned it at the proper pace, explaining to the astonished organ-grinder that he had composed the piece, and would like to show him how it should be given. The man was angry at first, but when he realized the honor he had received by having a lesson from Mascagni himself, he evidently conceived an idea—he broke into a broad grin. The next morning he appeared before the composer's house with a huge placard in front of his organ, inscribed "Pupil of the celebrated Mascagni."

### A CLERICAL RETORT

GOOD old Father Taylor, when pastor of the Seamen's Bethel, in Boston, was once preaching on "social amusements." As it happened, but unknown to the speaker, Jenny Lind, who was then singing in America, was in his congregation. He roundly denounced card-playing, dancing, the theater, etc., but in speaking of music gave it his unqualified approval. After dwelling on the power of music in the religious service, he paid tribute to the generosity of the great vocalists, especially to "that greatest and sweetest of them all, now lighted on our shores."

At this point he was interrupted by a boor seated on the pulpit stairs, who shouted out to know if any one who died at Jenny Lind's concert would go to heaven. Taylor's prompt reply was:

"A Christian will go to heaven wherever he dies, but a fool will be a fool wherever he is—even if he is on the steps of a pulpit."

### "ALL'S WELL THAT —"

THERE are few, if any, walks of life in which men, and women too, are not called upon at some moment or another to exercise what we might almost term a God-given power of independent action, quite over and above their normal round of routine method. There are moments when we are summoned to exercise our own judgment, and are, as it is said, "put upon our mettle." Such moments are precious opportunities in the lives of every one, inasmuch as the proper use of them is often the making or marring of a lifelong career; and such opportunities rightly tackled are sure steps to success.

The late Sir Arthur Sullivan, in the struggling years of his career, once showed great presence of mind, which saved the entire breakdown of a performance of "Faust." In the midst of the church scene, the wire connecting the pedal under Costa's foot with the metronome stick at the organ broke. Costa was the conductor. In the concerted music this meant disaster, as the organist could hear nothing but his own instrument. Quick as thought, while he was playing the introductory solo, Sullivan called a stage hand. "Go," he said, "and tell Mr. Costa that the wire is broken, and that *he is to keep his ears open and follow me.*" No sooner had the man flown to deliver his message than the full meaning of the words flashed upon Sullivan. What would Costa, autocratic, severe, and quick to take offense, say to such a message delivered by a stage-hand? The scene, however, proceeded successfully, and at the end Sullivan went, nervously enough, to tender his apologies to his chief. Costa, implacable as he was, had a strong sense of justice, and the great conductor never forgot the signal service his young friend had rendered him by preventing a horrible fiasco.

### CAUGHT IN HIS OWN TRAP

HUMMEL was one of the most prominent European pianists of the early part of the last century. But he was a very plain and ill-favored sort of a fellow, throwing even Schubert into the shade in this respect. In 1822 Hummel went to Russia, in the suite of the grand duchess, and there his reception was one of the

most flattering and brilliant kind. But there was one thing that marred that cordial reception at Moscow, and that was that the greatest composer and pianist of all Russia did not call on him. This personage was no less than John Field, the Russianized Irishman, the pupil of Clementi.

Finally, Hummel concluded that if the mountain would not come to Mahomet, Mahomet would go to the mountain, and he started out to find Field. When he arrived at Field's rooms he found him giving a lesson and was compelled to await his pleasure. Hummel, with his thick-set body and plain features, and poorly dressed, looked like some German farmer. Field, on the other hand, was elegant in bearing and courtly in manner.

At the close of the lesson, Field turned to his visitor with a gruff "Well, sir, what can I do for you?"

"I have heard so much of your playing that, as I was in Moscow on business, I thought I would come in and make your acquaintance, and hear some of it myself. I am very fond of music and understand it a little."

Field smiled at this request, coming, as it seemed, from some village tradesman who dabbled in music; but he sat down to the piano and played some of his own elegant compositions in his best style. The stranger warmly applauded and thanked him. Then Field, thinking to have some fun, asked the supposed rustic to take his turn at the piano; but Hummel declared he never played without his notes, that he only played a little on the organ now and then, and so on.

But Field insisted, and as his clumsy visitor sat down to the piano, Field leaned back to enjoy the fun. And he did enjoy it, but in a different way from what he expected. Hummel took one of the themes that Field had just finished playing, and developed it into a brilliant fantasia in which were displayed all the intricacies of technique and beauties of expression.

Field was thunderstruck. He sprang to his feet and, catching his visitor by the shoulders, he gave him a shake and then embraced him in the hearty European fashion, crying, "You can't fool me! You are Hummel. No other man in the world can improvise like that!"

With that introduction it is needless to say that the two pianists became fast friends.

### SAVED HIS FIDDLE

ONE of Ole Bull's favorite violins was a Joseph Guarnerius, called the "King Joseph," for the greatest violins of the old makers are known and named as individuals. It is not to be wondered that he was willing to brave a good deal to preserve this violin, for, irrespective of its worth as a producer of beautiful tones, there was some four thousand dollars invested in it.

On one of the great violinist's concert trips in this country, he was a passenger on an Ohio river steamboat. In the fashion of those days the boiler burst, tearing away the forepart of the boat and setting the cabins on fire. Ole Bull found himself choking, deafened, blinded, in the midst of shrieking women and howling children, and surrounded by smoke, flame, and shattered timbers. Did he turn his attention to saving the mothers and little ones? The action of the man was characteristic.

Oblivious to all else, he rushed to his cabin, seized his

precious Guarnerius, and putting it between his teeth leaped over the guards into the muddy water and swam to shore. There he tenderly examined his precious fiddle to see that it was not harmed. Ole Bull was nothing to Ole Bull at that moment. His beloved instrument occupied his mind to the exclusion of all else. The only "King Joseph Guarnerius" might have been lost!

### PREOCCUPATION

IN the history of absent-minded and forgetful men (that remains to be written) Beethoven must certainly have a prominent place.

It is related of him that about the time he was engaged in the "Pastoral" symphony he went into a restaurant and ordered dinner, but as there was some delay in serving the meal, his mind reverted to his composing; and when the waiter came and offered dinner, he waved him away, saying, "Thank you, I have dined," and laying down the price of the meal took his departure.

A friend once presented Beethoven with a noble steed and he took a ride around town. After riding it a few times, he proceeded to forget its very existence, and made his journeys on foot or in coach. But he had a servant who was not so neglectful of his opportunity. This man took the horse under his care and used it as his own, after finding that Beethoven no longer inquired for it. He put it up at a stable and carefully paid the bills, lest his master should be reminded of its existence. Then, to reimburse himself for his trouble and expense, he frequently hired the horse out as he had opportunity and pocketed the proceeds.

### THE TEACHER TAUGHT

THE technique of the schools that had preceded Chopin was inadequate to the performance of his compositions, so much so that even as great a player as Moscheles confessed himself unequal to the task of properly playing Chopin's music.

It is related that Chopin went to Kalkbrenner, a celebrated pianist and teacher of Paris, hoping to get some valuable technical instruction from a man of such celebrity. Kalkbrenner criticized his playing severely and advised Chopin to attend his classes in the Conservatoire to learn the proper fingering. Chopin answered this advice by placing one of his own études on the piano and asking Kalkbrenner to play it. But the arrogant old fellow was utterly unable to do it, for he found his old style of technique inadequate to the demands made upon it by the music of the younger composer.

### SPOHR AS A HORN-PLAYER

BESIDES being a violinist and composer of note, Spohr was a man of much resource, and had a goodly fund of humor. He tells us that in 1808, when Napoleon entertained various sovereigns of Europe at Erfurt, there were announced to be given before these potentates some of the great French tragedies, by actors brought from Paris for the occasion, prominent among whom was the great Talma. Spohr and some of his pupils took a pedestrian trip from Gotha to Erfurt, more in the hope of seeing this celebrated French tragedian than the assembled sovereigns.



On their arrival they found, much to their chagrin, that the common people were not to be admitted to the theater, as every seat was reserved for the royal personages and their suites. This was a dilemma, but Spohr was equal to it. He had come there to see Talma, and see him he did. He sought out four musicians of the theater orchestra and bribed them to allow himself and his pupils to take their places in the theater. But even then he was met by another obstacle. Three of these musicians were violin or cello players. So far as they were concerned all was well, for Spohr's pupils could play those instruments. But the fourth was a horn-player; and here came the trouble, for none of the four visitors could play that instrument.

There was nothing for it but Spohr must learn to play the horn; so he set about it, practised all day, and by evening was ready to play his part. At the theater they were placed with their backs toward their royal audience, and forbidden to look around to satisfy their curiosity concerning the rulers of the earth. But Spohr was also equal to this emergency, for he had provided himself with a small mirror, and by this means was able to see at least the reflections of the sovereigns of Europe. But he finally became so absorbed in the magnificent acting of the tragic artists that he handed over the mirror to his pupils and gave his entire attention to the stage.

The severe practice that he had been through in learning to play the horn at such short notice, resulted in a pair of swollen and painful lips. On his return to Gotha, when his young wife expressed surprise and alarm at his negro-like appearance, he coolly told her that his lips had come to that condition by the frequent kissing of the pretty Erfurt women. But when the truth came out the joke was on him.

### IN BÜLOW'S CLASS-ROOM

HANS VON BÜLOW, the famous pianist and teacher, was even more severe with his pupils than Liszt. Tears were not infrequent in Liszt's class-room, and yet his gallantry and winning personality did much to dull the sharpness of his cutting criticism.

Not so with Bülow. His classes were large, and he called out whom he chose to play what they had prepared. The rest sat trembling in expectation of their turn. An awkward English girl once went to the piano and, because of her great fright, managed to play her piece with so large an assortment of blunders that the irate Doctor cried out: "*Ach, Gott!* you play the easy passages with a difficulty that is simply enormous!" This saying might well be kept as a stock quotation with every teacher, so frequently is it applicable.

### HANDEL'S DUEL

Not many of the great composers have gone down in history as having taken part as one of the principals in a duel. Among them, perhaps this honor must be awarded solely to Handel. The cause of this affair was to be found in one of the curious customs of his day.

It was the custom for the director of an opera to play the accompaniments on a harpsichord which had its place on the stage. Distinguished personages who were present often claimed a seat on the stage and felt free to interpose a running fire of audible conversation and

comment. This is now relegated to that part of the audience who have little musical understanding and less of good manners.

In the early part of Handel's career he was associated with a composer named Matheson, a man of talent, but of no great depth, but from whose writings we may catch some enjoyable glimpse of the customs of his time. On the occasion in question, in Matheson's opera of "*Cleopatra*," the composer was acting the part of Antony, and Handel was seated at the harpsichord. When Antony died, early in the opera, Matheson came into the orchestra and desired to take Handel's seat as director. There was some excuse for this wish, as Matheson had been the regular director of the opera.

But Handel, with that irritability which characterized him later in life, crustily refused to give up his place, whereupon a violent quarrel ensued, and as they were leaving the theater Matheson gave him a hearty slap in the face. Handel drew his sword, Matheson defended himself, and a duel was fought then and there. Luckily, perhaps, for musical literature, Matheson's sword was broken against a metal button on his opponent's coat, and the honor of each was vindicated! Soon after, the two composers were at peace and hearty good friends again. This was a good example of a discord, prepared and resolved.

### DISQUALIFIED

DR. ARNE was once placed in a somewhat similar situation to that of Solomon when the two women each claimed the child. His disposition of the case was as fair as that of the King, only the distribution was more even, as even as Solomon threatened to make the division of the child in question.

He had been called upon to decide on the merits of two singers. Their merits, by the way, were based largely on their own appreciation of their powers, rather than on that of other people. After hearing them, Dr. Arne cried out to one of them:

"You are the worst singer I ever heard in my life!"

"Then," exclaimed the other, "I win."

"No," answered the just judge, "you can't sing at all!"

### "SILENCE WHERE NO SOUND MAY BE"

GRÉTRY, the French opera composer, was a man of considerable wit and enjoyed a good joke. He was able to take a hand in a bit of fun when occasion offered. At one time, when going on a trip through Switzerland, he met with a German baron who proposed that they should travel together.

As soon as they had begun their journey, Grétry began a conversation with his lordship, saying, "Ah, sir, how enchanted I am with—"

"Sir," interrupted the baron, "I never talk in a carriage."

"Very well," said Grétry, and subsided into quiet.

The baron had evidently considered that he had a garrulous traveling companion, and that it was best to shut him up in the beginning of the journey.

That night when they halted at an inn and had divested themselves of their dusty traveling robes and were comfortably settled before a roaring blaze, the baron turned to Grétry, saying:

"Now, my dear sir, how glad I am that—"

"Sir," said Grétry sharply, "I never talk in an inn."

The nobleman saw the joke, and the two then entered into friendly conversation.

The next day they were ascending Mount Cenis. Grétry espied a small cross stuck in the ground and inquired of the guides what it meant. He was answered sharply with one word, "Silence!"

"How now," thought our Frenchman, "are these some more German barons?"

But he kept quiet until the end of their climb, when the guides told him that any conversation or noise might, by the vibration of the air, loosen some of the masses of snow and cause an avalanche.

### THE "DEAR SAXON"

AN interesting story is told of one of Handel's experiences when he was in Italy. The Italians so enjoyed his wonderful powers of playing that they gave him the title of "the dear Saxon." He entered in a friendly rivalry with Scarlatti, in Venice, and after many trials of skill the general verdict was that the Italian excelled on the harpsichord, but the German carried away the palm on the organ.

Some time afterward Handel was invited to a masked ball, and in the course of the evening he sat down at the harpsichord, and astonished all those present by his masterly improvisations. Presently Scarlatti came in, also *en masque*. Walking quickly to the instrument he listened a moment, and then called out, "It is either the devil or the Saxon!"

Handel achieved this enviable reputation when only twenty-one years of age.

### ACCENT

THE matters called "time" and "accent" in music are stumbling-blocks for many a pupil and for many people who profess to understand the tone-art. If music-students have trouble in understanding these subjects, it is small wonder that so stupid a body as the average court jury should need a detailed explanation of these somewhat common technical terms; and it would need a musician who not only understood his subject, but one who was able to express his ideas in clear, terse language, and to employ apt illustration, to elucidate the matter.

Such a musician was found, when, in 1833, there came up for trial before an English court a case of violation of copyright, and Cooke, the composer, was called as an expert witness. In the course of the examination the following dialogue took place:

"Now, sir," said the lawyer, "you say that these two melodies are identical but different; what am I to understand by that, sir?"

"What I said," replied Cooke, "was that the notes in the two arrangements are the same, but with a different accent, one being in common, the other in triple time; consequently the position of the accented notes is different in the two copies."

"What is musical accent?" glibly inquired the counsel.

"My terms for teaching music are a guinea a lesson," said Cooke, much to the enjoyment of the spectators.

"I don't want to know your terms for teaching; I want you to explain to his lordship the Judge and to

the jury what is 'musical accent.'" Here Sir James Scarlett, the questioner, grew warm and inquired:

"Can you see it?"

"No."

"Can you feel it?"

"Well," drawled Cooke, "a musician can."

Again the lawyer put the question and the court required it to be answered.

"Will you explain to his lordship and the jury, who are supposed to know nothing about music, the meaning of what you call accent?"

"Musical accent," replied the witness, "is emphasis laid on a certain note, just in the same manner as you would lay stress on any word when speaking, in order to make yourself better understood. Let me give you an illustration, Sir James. If I were to say, 'You are a jackass,' the accent rests on jackass; but if instead I said, 'You are a jackass,' it rests on you, Sir James; and I have no doubt the gentlemen of the jury will corroborate me."

### WEBER TO A BAWLING CHORUS

APPROPRIATENESS of expression is a thing foreign to many choir singers and choristers. Many cultivate the fortissimo habit until all hopes for a pianissimo or even a piano passage vanish. Outside of the excellent effect of an occasional change from a strong, lusty tone to a subdued and quieter passage, there is another matter to be considered, that of suiting the sound to the sense—the volume of tone to the sentiment expressed by the words.

A chorus was once heartily rebuked by Weber in a manner that no doubt left a permanent impression. He was conducting a rehearsal of his "Jubel Cantata" in London. In the course of this work occurs a beautiful prayer for chorus. The singers attacked it with a loud and lusty tone, in a "hammer-and-tongs" style, when suddenly Weber called a halt, saying:

"Stop! do not sing like that. Would you bawl in that manner in the presence of God?"—words that might appropriately be framed in almost every choir-loft.

Not only in chorus and choir, but especially in church and Sunday-school do we find people singing prayerful words in a manner which cannot be better described than in Weber's language—"bawling in the presence of God."

### AN INTERRUPTED OPERA

MOZART once created quite a sensation in a theater he was visiting. It was at Marseilles. He had gone to the opera incognito to hear one of his own works performed. All went well till, in a certain passage, through some error of the copyist, the orchestra played "D" where Mozart had written "D sharp." This change of one note made a decided difference in the harmony, and turned the superior harmonic effect intended into something very ordinary.

No sooner was this done than Mozart sprang to his feet, crying out: "Play D sharp, will you; play D sharp, you wretches!" It may be imagined that such actions produced quite a sensation. The orchestra and singers stopped their performance and the audience began to hiss him down and cry, "Put him out!" and he



was about to be summarily ejected from the theater, when he announced who he was.

When it was known that it was Mozart, the tumult subsided, and cries of "Mozart! Mozart!" rang through the house. The very ones that were about to expel him now conducted him to the orchestra, and he was compelled to direct the opera, which was taken up anew. This time the missing D sharp was played in its proper place and produced the intended effect. At the close of the opera a perfect ovation was tendered the composer, and the people were not content until they had escorted him in triumph to his hotel.

### "IL TROVATORE"

If the following story of Verdi is true, it speaks better for his discernment as to the popular musical taste than it does for his care for the artistic standard of his works. But it probably should be taken *cum grano salis*.

It is related that when Verdi was putting the finishing touches to his "Il Trovatore" he was one day visited by a friend, an able and conscientious musical critic. Verdi played him several portions of the work and asked him his opinion of them. First came the "Anvil Chorus." "What do you think of that?" asked the composer.

"Trash!" laconically answered the critic.

Verdi chuckled to himself and said, "Now look at this, and this, and this," at the same time showing other numbers.

"Rubbish!" came the answer.

Verdi showed his delight at these answers to such a degree that his friend demanded to know what he meant by such conduct, when the master replied:

"My dear friend, I have been composing a popular opera. In it I resolved to please everybody save the great critics and classicists like you. Had I pleased them I should have pleased no one else. What you say assures me of success. In three months 'Il Trovatore' will be sung, and roared, and whistled, and bar-logged all over Italy."

And such proved to be the case.

### SAVED

THE favorite compositions of the public are frequently not the favorite ones of their composers. And very frequent is it that works to which the composer has given the most time, labor, and thought find less favor in the eyes of the public than others which are not so satisfactory to the writers.

An example of this is seen in Beethoven's well-known song "Adelaide." Just as he finished writing this song a friend of his, a Herr Barth, called on him and found him with the manuscript, still wet from the pen, in his hands.

"Here," said Beethoven, holding out the score to his visitor, "look at that; I have just written it and don't like it. There is hardly enough fire in the stove to burn it, but I will try," and he was about to commit it to the flames, when Barth got his permission to try the song. Barth sang it, and liking it very much, persuaded Beethoven not to destroy it. "Adelaide" is now perhaps the best known of all Beethoven's songs.

### BRIGNOLI'S ENGLISH

NOT every singer, even though he be able to excite the plaudits of thousands by his song-language, can succeed in making a hit by spoken language. The well-known singer Brignoli seemed to be successful in both lines, as witness the following. It became necessary, one evening, for some one to apologize for the non-appearance of the prima donna, as she was suffering from a sore throat. The manager sent Brignoli before the curtain to make the necessary excuses. So the tenor went forward and said:

"Ladies and gentlemen, I regret to zay zat Madame N—— ees a leetle hoarse zees evening."

Peals of laughter greeted this announcement; the tenor looked puzzled, and, thinking the people had misunderstood him, he roared out:

"I zay zat Madame N—— ees a leetle hoarse zees evening!"

This was greeted by another explosion of mirth; then, to cap this lucid explanation, some one in the gallery roared out, "Then if she is a little horse why not trot her out?" That explained to the puzzled tenor the cause of the laughter and he was then able to join in the fun.

### THIS TOO TOO SOLID FLESH

THE great basso Lablache, besides being a very tall man, was remarkably large and heavy. In fact, he was so large that, when living in London, he had a cab of extraordinary size built for his use, as the ordinary "growler" persisted in breaking down under his weight; and it was considerably more trouble to get out from a wrecked vehicle than it was to get into it. It is told that when he was one time singing in Havana, as he was riding along the street in a cab, the bottom of the carriage was crushed through by his heavy weight, letting his feet down on the ground. The cabman knew nothing of the accident but continued to drive on, serenely unconscious of his employer's plight. So there was nothing for the elephantine basso to do but to run along, keeping up with the cabby's pace, all the while calling to the driver to stop. Those who saw Lablache's plight had a hearty laugh at the spectacle of those fat legs sticking out from under the cab.

At another time he was cast in an opera for the part of a prisoner who had wasted away by years of incarceration in the dungeon. When this mountain of flesh came walking down the stage singing, "I am starving," the whole house broke into a roar of laughter, and the obese basso had to make an ignominious exit, followed by the shouts of the audience.

### OFFERED HER HIS SEAT

THE public performer is frequently pestered for complimentary tickets to his concerts or recitals. Often some chance acquaintance, or even total stranger, unblushingly proffers his request for complementaries.

Not every artist can keep his good humor under such provocation, or come out of the ordeal as neatly as did Rubinstein when once a woman rushed up to him and said:

"Oh, Mr. Rubinstein, I am so glad to meet you; all of the tickets are sold and I have tried in vain to pur-

chase a seat to your recital. Have you not a seat you could let me take?"

"Madame," replied the great artist, "there is but one seat at my disposal, but you are welcome to that if you will take it."

"Oh, thank you, a thousand thanks, Mr. Rubinstein. Where is it?"

"At the piano," was the smiling reply.

### NOT THE GEESE THAT SAVED ROME

BÜLOW was a master of satire and irony, as the orchestras and choruses which came under his direction could well testify.

On one occasion he rebuked the feminine half of an oratorio chorus which he was rehearsing. While the tenors and basses were singing their parts the sopranos and altos indulged in conversation. They were called to order several times, but paid no attention. Finally Bülow rapped upon his desk and called out, "Ladies, Rome does not have to be saved to-night," and the "cackling" ceased.

### RICHARD WAGNER AND THE NUMBER 13

IF the number 13 is, as many people believe, an unlucky one, certainly the life of Richard Wagner should have been full of ill-luck; for this cabalistic set of figures turns up at all times and places in his biography. While Wagner had, during some periods of his life, a hard battle with the non-appreciation of his fellow-musicians, we would hardly like to believe, after reading the last thirty years of his biography, that his life was an utter failure! So perhaps there is not so much bad fortune in the number 13 as the superstitious would have us believe. But the recurrence of this number so frequently is a peculiar coincidence. A statistically inclined writer has made the following list:

Wagner was born in 1813 and died on the 13th of the month; there are 13 letters in his name, and the sum of the figures in 1813 equals 13. The full date of his death was the 13th day of the second month in '83; it makes 13 twice—viz., first 13, and again  $2+8+3=13$ . He composed 13 operas or music-dramas. His first and determining impression in favor of a dramatic career was formed on the 13th of the month. He was influenced in his choice emphatically by hearing Weber's "Freischütz," and by Wilhelmine Schröder-Devrient. The latter went upon the stage on the 13th of October, 1819, and the "Freischütz" was completed on May 13, 1820, and first performed in Dresden, Wagner's home, in 1822 ( $1+8+2+2=13$ ). Weber died in Wagner's 13th year. Wagner's first public

appearance as a musical personage dates from the year 1831 ( $1+8+3+1=13$ ), he being at this time a music-student in the Leipzig University.

The stage at Riga, where he became a director, was opened on the 13th day of September, 1837, and he there began the composition of "Rienzi," which he completed in Paris in 1840 ( $1+8+4=13$ ). On the 13th of April, 1844, he completed his "Tannhäuser," and it was performed in Paris on March 13, 1861, and on the 13th of August, 1876, he began the first presentation of his "Bayreuth dramas," the "Nibelungen Ring."

Wagner was exiled from Saxony for 13 years. The 13th of September, 1882, was his last day at Bayreuth before leaving for Venice. Wagner saw Liszt for the last time in Venice on January 13, 1883, and finally he died on the 13th of February, in the 13th year of the new German confederation.

### A LITTLE TRICK OF PAGANINI'S

THE most brilliant period of Paganini's life was from 1814 to 1818. He was in high favor in Italy and was then more free with his talent than later in life. He was poor at that time and was largely occupied with gambling and with falling in love, but at the same time he was prodigal with his music, whether it be in the palatial dwellings of the aristocracy or on the streets.

Together with an excellent guitar-player named Lea, he would wander all night long playing under the windows of their friends and improvising the most fascinating duets. Then when tired they would drop into the nearest inn and refresh themselves in a way not unheard of by many other musicians.

One evening a rich gentleman begged the pair, Paganini and Lea, together with a cellist named Zeffrini, to serenade his lady-love. They consented. Before beginning to play, Paganini quietly tied an open penknife to his right arm. Then they commenced. Soon the E string snapped.

"That is owing to the damp air," said the violinist, and kept on playing on the other three strings.

A few moments later the A broke and Paganini exclaimed, "Just see what the dampness is doing this evening!" But he went on playing. Finally the D snapped, and the love-sick swain began to be fearful for the success of his serenade. For what could Paganini do with only one string on his violin! But Paganini simply smiled and went on with the music with the same facility and strength of tone that he had previously used on all four cords. The penknife was more to blame than the dampness of the air.























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